

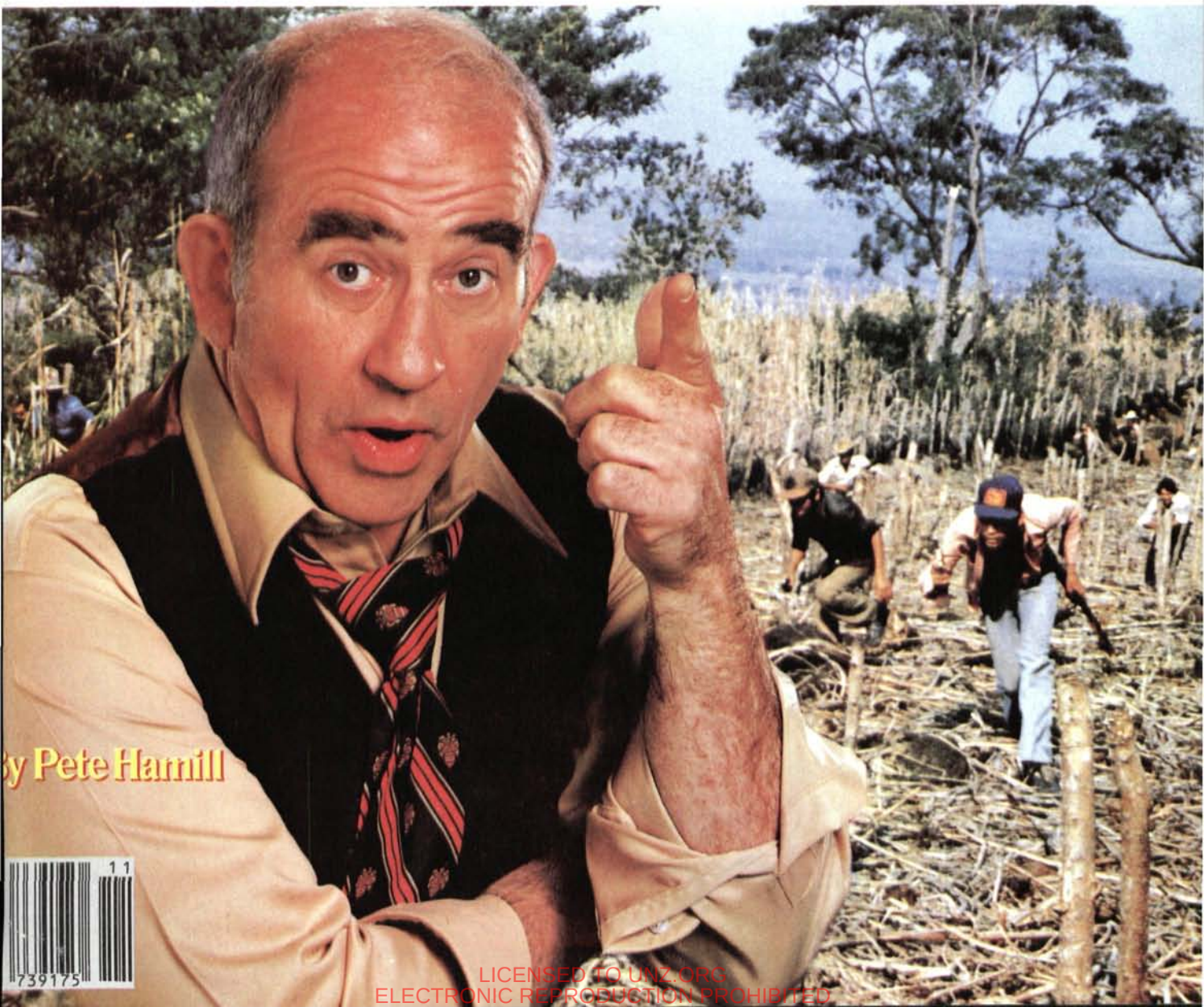
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A Talk With von Bulow's Love, by Lally Weymouth
Walter Mitty Conducts Mahler, by Marie Brenner

NEW YORK

What Does Lou Grant Know About El Salvador?



by Pete Hamill



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Which is the lowest 100's? (Hint: it's not Carlton.)

Now is the lowest tar 100s. But it's easy to see why some people think the right answer is Carlton. Carlton's been advertising itself as lowest for a very long time. And, in fact, at one time, it was.

But that time is long gone. Look at the chart on the right and see for yourself.

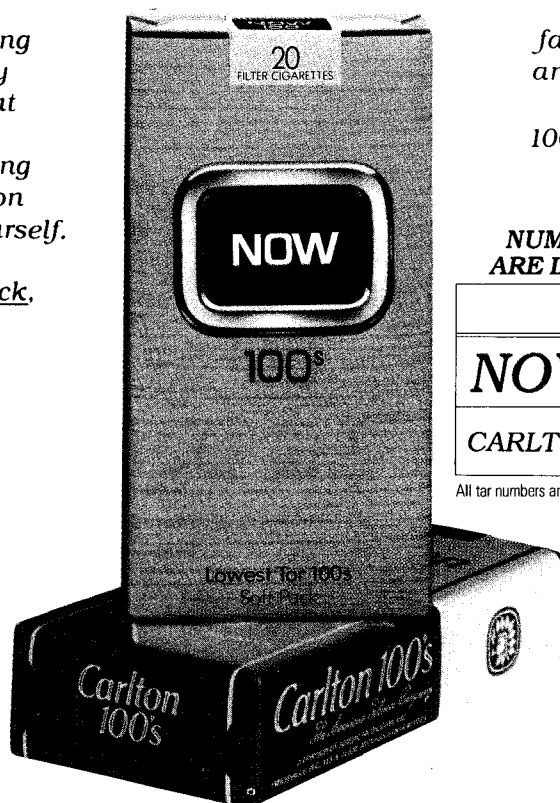
The truth is that today, Now 100s Soft Pack,

at 2 mg., contains less than half the tar of Carlton 100s Soft Pack, at 5 mg. (Is any

cigarette with 5 mg. of tar even seriously competing for the title of "lowest?")

And Now 100s Box is by far and away lower in tar than any other 100s whatsoever.

Which is the lowest 100s? No need to guess—Now.



**NUMBERS DON'T LIE. NOW 100s
ARE LOWER THAN CARLTON 100s.**

	100's soft pack regular	100's soft pack menthol	100's box
NOW	2mg	2mg	Less than 0.01mg
CARLTON	5mg	5mg	1mg

All tar numbers are av. per cigarette by FTC method.

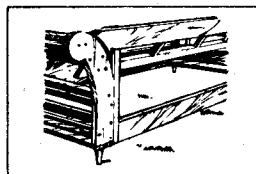
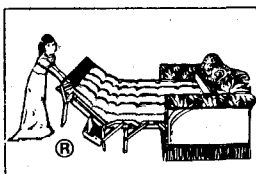
NOW
The Lowest
The lowest in tar of all brands.

Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.

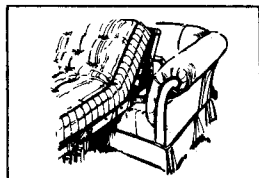
BOX, BOX 100's: Less than 0.01 mg. "tar", 0.001 mg. nicotine,
SOFT PACK 85's FILTER, MENTHOL: 1 mg. "tar", 0.1 mg. nicotine,
SOFT PACK 100's FILTER, MENTHOL: 2 mg. "tar", 0.2 mg. nicotine,
av. per cigarette by FTC method.

castro's 51ST birthday sale

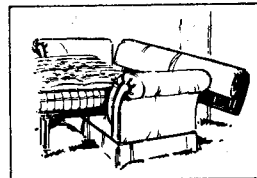
Patented "Featherlift" mechanism so carefully counterbalanced even a child can open or close the sofa with ease.



Sturdy hardwood frame permanently joined by double wood dowels.



Headrest elevates for more comfort when reading or watching TV.

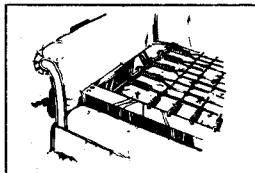


Engineered bolted back makes it possible for any size Castro to pass through narrowest entrances.

Castro's "Ingrid"

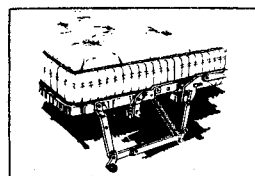


Heavy gauge, wide steel lateral support keeps cushions from sagging. Assures a trimmer look when sofa is closed.

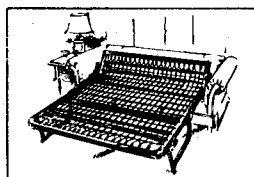
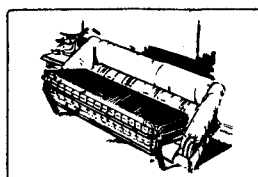


featuring genuine walnut exposed frame.

Extra strong double leg supports give added security when sitting down to dress at foot of bed.



Easy access for cleaning under entire area of sofa.



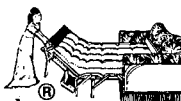
25% to 30% more heavy gauge steel throughout. More heavy duty holding springs on all four sides of rust-proofed mattress linkage platform. The only mechanism in the world that can accommodate mattresses up to 5" thick.

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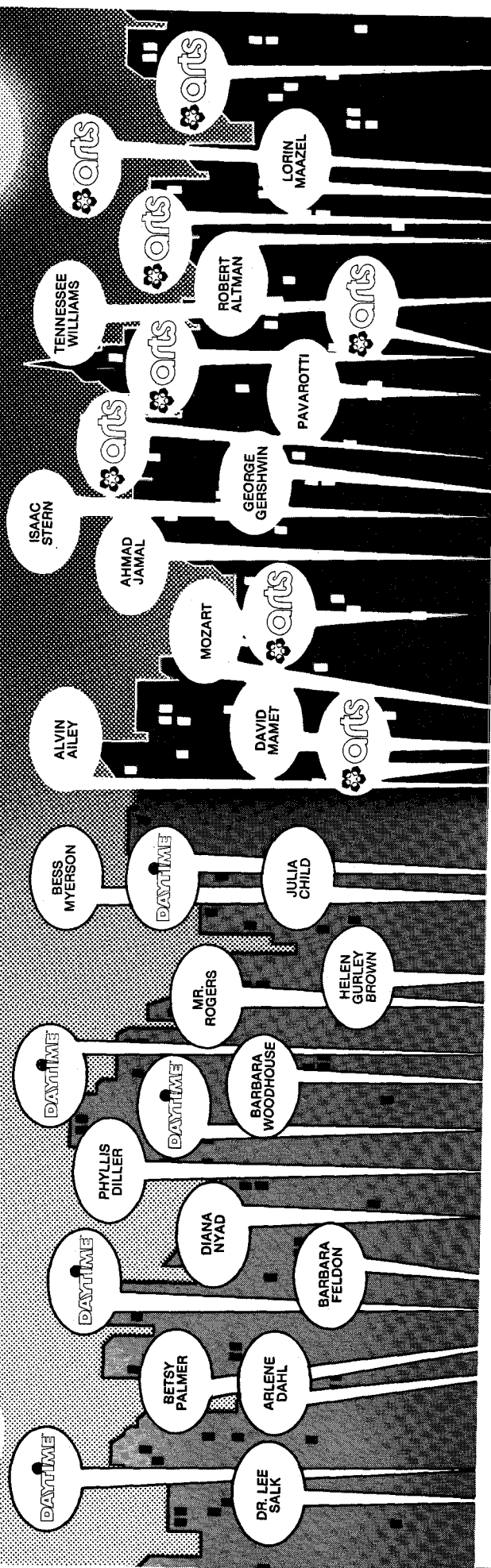
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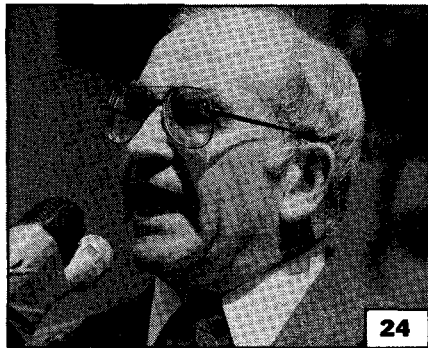
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By Pete Hamill

All through Hollywood, there are people applauding Ed Asner, and others who think he's a fool. In the middle of a film-industry depression and Asner's first term as president of the Screen Actors Guild, he's begun to capitalize on his visibility—and on his image as America's best-loved city editor—by voicing his own liberal views. What has led him to become "the Jane Fonda of Latin America"? And is he entitled to associate fellow SAG members with his politics? Pete Hamill spoke with his friends, acquaintances, and Asner himself to find out why Lou Grant is covering El Salvador.

31 The Secret Life of Gilbert Kaplan

By Marie Brenner

How does someone who can barely play the piano learn to conduct a full symphony orchestra—particularly through the musical and metaphysical vagaries of the Mahler Second? It may sound like an impossible challenge, but Gilbert Kaplan, the founder, owner, and editor-in-chief of *Institutional Investor*, has only six months and one more treacherous movement to go before he realizes his wildest dream.



35 How Sweet It Isn't for Sugar

By Joe Klein

Michael Ray Richardson, a.k.a. Sugar, may well personify the current malaise of the

N.B.A. As the Knicks' all-star guard and best hope for the future, he displays awesome talent but is almost tragically prone to playing out of control—especially in the crucial last moments of the game.

40 Is Broadway Ready for Christopher Durang?

By Chet Flippo

With his current hit, and a relative handful of other savagely irreverent Off Broadway plays, Christopher Durang has built an enviable reputation. How long will it be before his dark-humored, socially vulgar fare is embraced on the Great White Way?

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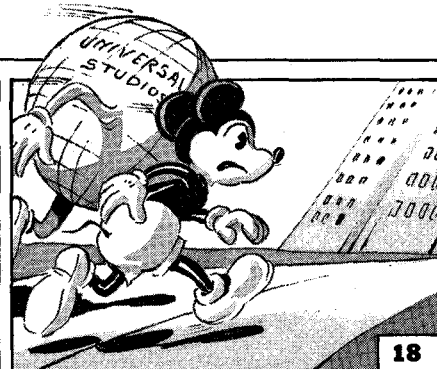
A new West Side eatery where noodles with stir-fried vegetables are reason for joy.

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The Hudson Guild's *Wonderland* is over-familiar soap-opera-land, with a few bits and pieces that keep it afloat.

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The saturation point of the Mahler boom may soon be upon us. And then there's *Frankenstein!*—a gothic opera, no less.

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Two recent shows in Brooklyn reminded us of tap dancing's irresistible fun.

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Cover: Photograph of Ed Asner courtesy of C.B.S. Background photograph of El Salvador rebels © SIPA-Press/Black Star.

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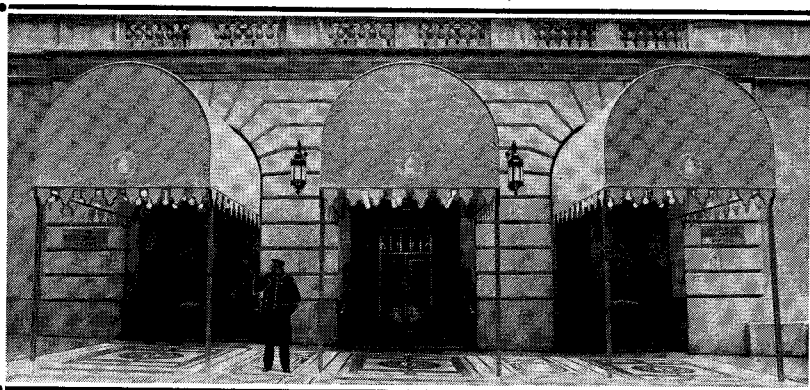
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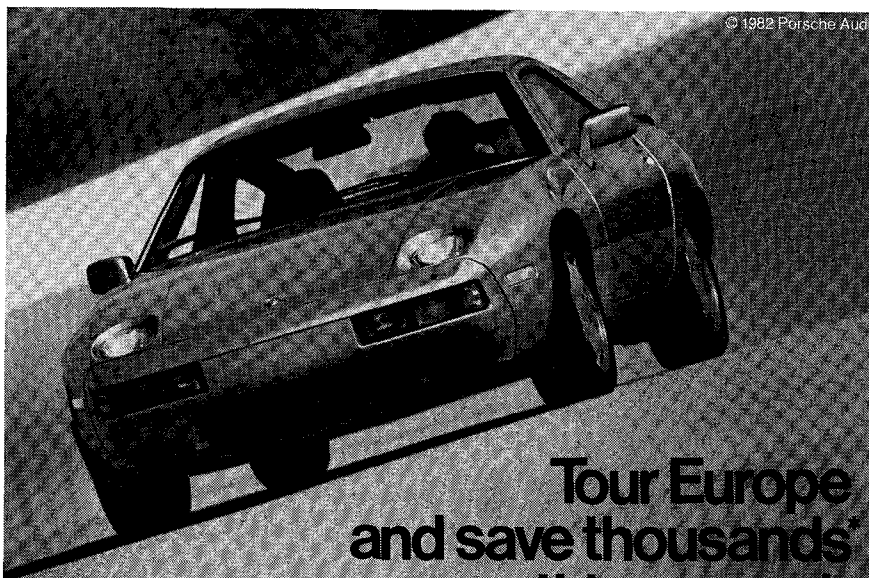
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LETTERS

Reagan: Keeping His Own Counsel

IN HIS ARTICLE "RONALD REAGAN'S Most Trusted Adviser" [March 1], Michael Kramer tries to disparage President Reagan on his strongest flank, his consistency and determination in the face of unpopular public opinion. He faults the president for not being selective enough in listening to advice offered by a vast number of sources, or, more accurately, for listening only to advice that would support his long-held convictions. What Kramer is really saying is that since Reagan hasn't backed down on those policies of which Kramer disapproves and which the vast majority of Americans supported in 1980, he therefore is not listening to the "correct" advice. Sixteen months ago we all said, "Fine, Ron, go ahead and cut the budget." But now that the cuts are taking effect, many of us who supported the program in 1980 aren't willing to live up to our end of the agreement. Reagan, however, won't back down.

William F. Marshall
Douglaston, N.Y.

They Take Good Care of You

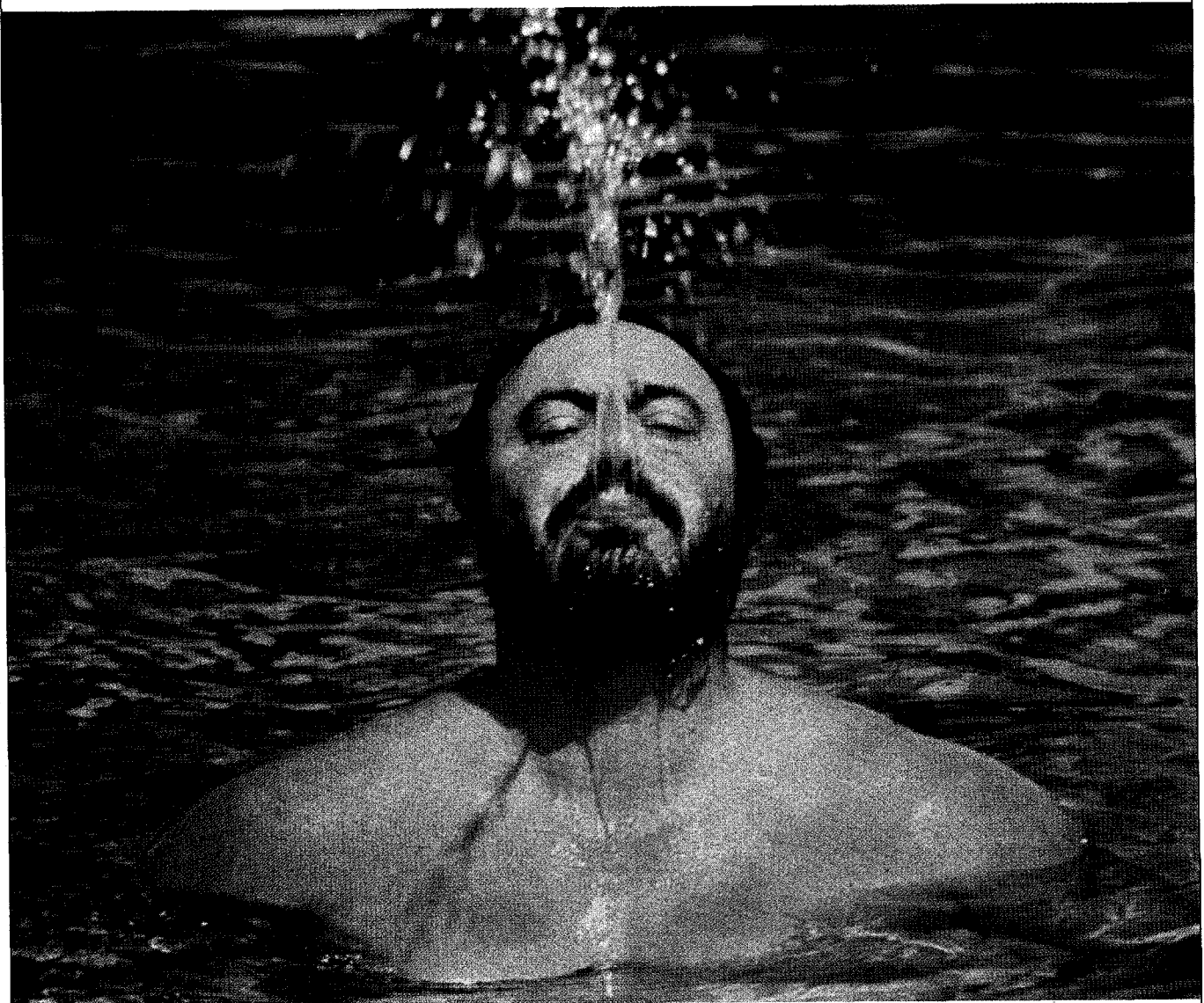
I WOULD LIKE TO GIVE SPECIAL THANKS to Craig Unger for the recognition he gave to the emergency ward of New York Infirmity-Beekman Downtown Hospital ["The Death and Life of Owen Thomas," February 22]. On May 18, 1981, I was shot five times, four times in the lower abdomen and once in the chest. I arrived at Beekman's emergency entrance at approximately 2 A.M. I was immediately attended to by the night staff and operated on by Dr. Robert Reader. I agree totally with Mr. Unger that Beekman's emergency room should be ranked among the finest in the city. I'm glad to know that Mr. Thomas is on his way to recovery.

Anthony Mayzorski
Manhattan

That's Entertainment

SO COSTA-GAVRAS IS GOING HOLLYWOOD ["On Film: Costa-Gavras Goes to Hollywood," by William Wolf, February 1]. Well, almost. I mean, the guy is still enough of a capitalist to realize an anti-C.I.A. movie has a much better chance of getting off the ground than a film about political prisoners in the gulag. And, by golly, it's a relief to read that C.G. isn't just another one of those left-wing ideologues. No, sir, he put those

Letters for this department should be addressed to Letters to the Editor, New York Magazine, 755 Second Avenue, New York, New York 10017.



Enrico Ferorelli

Tenor of the times.

Luciano Pavarotti is the first tenor of modern times who not only pleases the devotee, but also wows the masses.

It's a basic premise at TIME Magazine that people are interesting, *per se*; and TIME's founding fathers prized the nugget of information, the unexpected facet, that made newsmakers come alive on the page.

This enthusiasm never serves TIME's readers better than it does when the subject is a performing artist, one of those people whom we all seem to know so well, without really knowing at all.

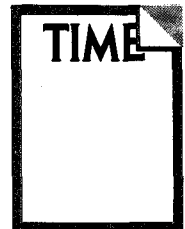
Consider, for instance, a recent cover story on Luciano Pavarotti.

TIME provided more than the usual look behind the scenes. Any performer is an exceptional person, and half of our interest lies in how a Pavarotti copes with the inevitable ordinaries of life: worrying about family, watching his diet (Pavarotti on a diet, TIME observed, is more tragic than any scene he plays onstage).

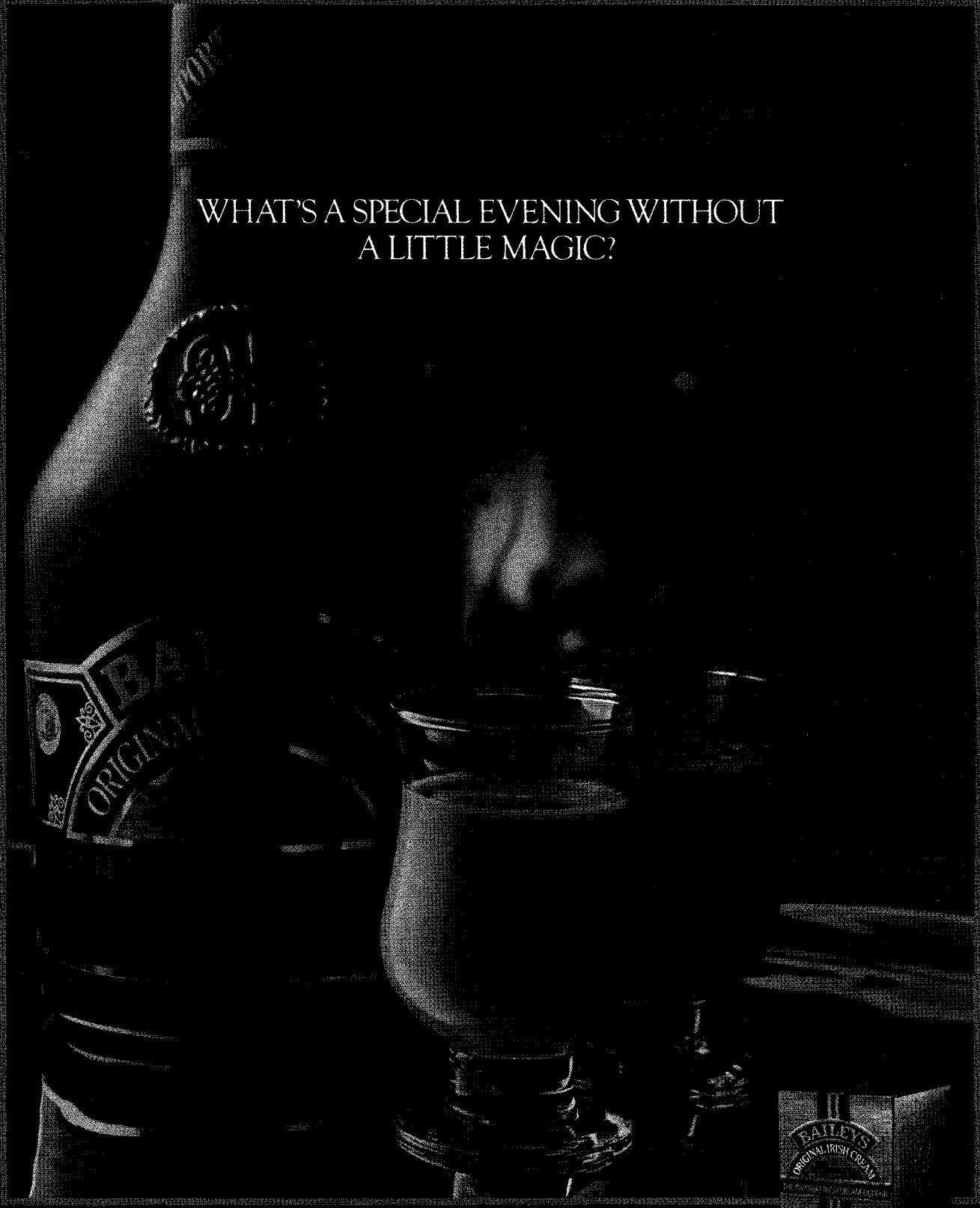
But TIME also analyzes, lucidly and knowledgeably, the artist: the special qualities of his talent, the disciplines of his craft, his private credo of excellence, and the means by

which he achieves it. The result is a three-dimensional portrait, big but full of fine detail, complex but coherent, lively and readable, so that it communicates the characteristic *brio* of its subject.

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Stalinists right where they belong—right in the 1950s. Well, here we are in the 1980s, and there's still plenty left . . . how about a searing indictment of Fidel Castro's secret police? Not enough melodrama? Okay, what about a powerful exposé of Communist Vietnam's use of chemical warfare in Cambodia? He says he wants to film something in a lighter vein, you know, poke fun at fascism and stuff like that? Say, I got it: I'll just bet he could do a rollicking black comedy about martial law in Poland! Ready when you are, C.-G.

Tracy Keenan Wynn
Aspen, Colo.

The Eye of the Beholder

HOW UNCONSCIONABLE OF YOU TO SHOW graffiti artists in your March 1 fashion layout ["Spring Fashion: New York, New York," by Anna Wintour]. When I visit New York I use the subways a lot, and they are dreadful, inside and out—just covered with graffiti, not to mention the subway maps, which cannot be read. It's time to stop glorifying vandalism. If these "artists," and I use the term loosely, want to be real artists, let them get training and secure jobs in the various art fields and leave the subways alone.

Yvonne Randlev
Rhinebeck, N.Y.

Editor's note: The use of graffiti in a fashion layout ought not to be construed as *New York's* endorsement of the scourge. The magazine recently dramatized its concern about the problem by choosing a graffiti cover to illustrate its special report on the deterioration of city life ("Wounded City," by Nicholas Pileggi, November 2). The artists used in the fashion layout have shown their work at the P.S. 1 Gallery, in Queens; in Manhattan galleries; and abroad.

Homeless in the City

I COMMEND RANDY YOUNG FOR HIS SENSITIVE treatment of "The Homeless: The Shame of the City" [December 21]. He correctly pointed out that the problem largely originated with the state policy of de-institutionalization begun in the late sixties. Sarah Connell, Manhattan regional director of the New York State Office of Mental Health, wrongly disputed this conclusion in a letter to the editor [January 25]. It strains belief that the number of homeless who are former state-hospital patients or who require psychiatric treatment is not significantly higher than the 20 percent figure she cites. But regardless of the precise number, it is clear that de-institutionalization has been a social failure. More than a decade after it was first implemented, New York State continues to spend nearly 75 percent of its mental-health budget on the 22 percent of the mentally

ill who are hospitalized. The rest must depend on totally inadequate community aftercare systems funded by only 25 percent of the budget.

The study by my office that you quote found that the state has no formal tracking system for determining the location, numbers, and service needs of discharged patients. Many of these individuals, among the most vulnerable members of our society, are totally lost to the agencies supposedly responsible for their care; they wind up in the proverbial "revolving door" between the streets and the psychiatric wards of our municipal hospitals. Despite the State Office of Mental Health's initial commitment to develop a tracking system and improve the coordination of aftercare services, no meaningful action has been taken. This problem will be exacerbated further by the Reagan administration's budget cuts. It is even more important now that all institutions involved—state and local governments, communities, hospitals—accept joint responsibility for a problem that is greater than any of them can manage alone. Until then, the lives of the mentally ill will remain enmeshed in a web of political fumbling.

Harrison J. Goldin
Comptroller, city of New York
Manhattan

The Queen's English

I WISH I COULD BELIEVE THAT JOHN SIMON'S description of Dianne Wiest's Desdemona—"She sounds like a minor regional actress whose entire training for the job consisted of listening to the speeches of Elizabeth II"—was complimentary ["Theater: The Ensign of Venice," February 15]. Miss Wiest I do not know, but should she show the same dedication to public speaking as our beloved sovereign lady, then she has a great career ahead of her.

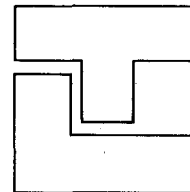
David Evans
London

Hunter Stew

WHY CAN'T READERS STOP THEIR POINTLESS and self-conscious ranting about Hunter College High School ["Letters," February 1 and 8, March 1]? By praising Hunter, Katharine Davis Fishman ["The Joyful Elite," January 18] and other Hunter graduates are not putting down Stuyvesant, Bronx Science, or the other specialized schools in New York. Hunter stresses the humanities where other schools put more into their science programs. Hunter accepts students in the seventh grade, other schools start in the ninth. The differences don't make for a better or worse education, and if the article were read in the *joyful* spirit that was intended, the volume of bitter mail would be reduced.

Tricia Freeman
Manhattan

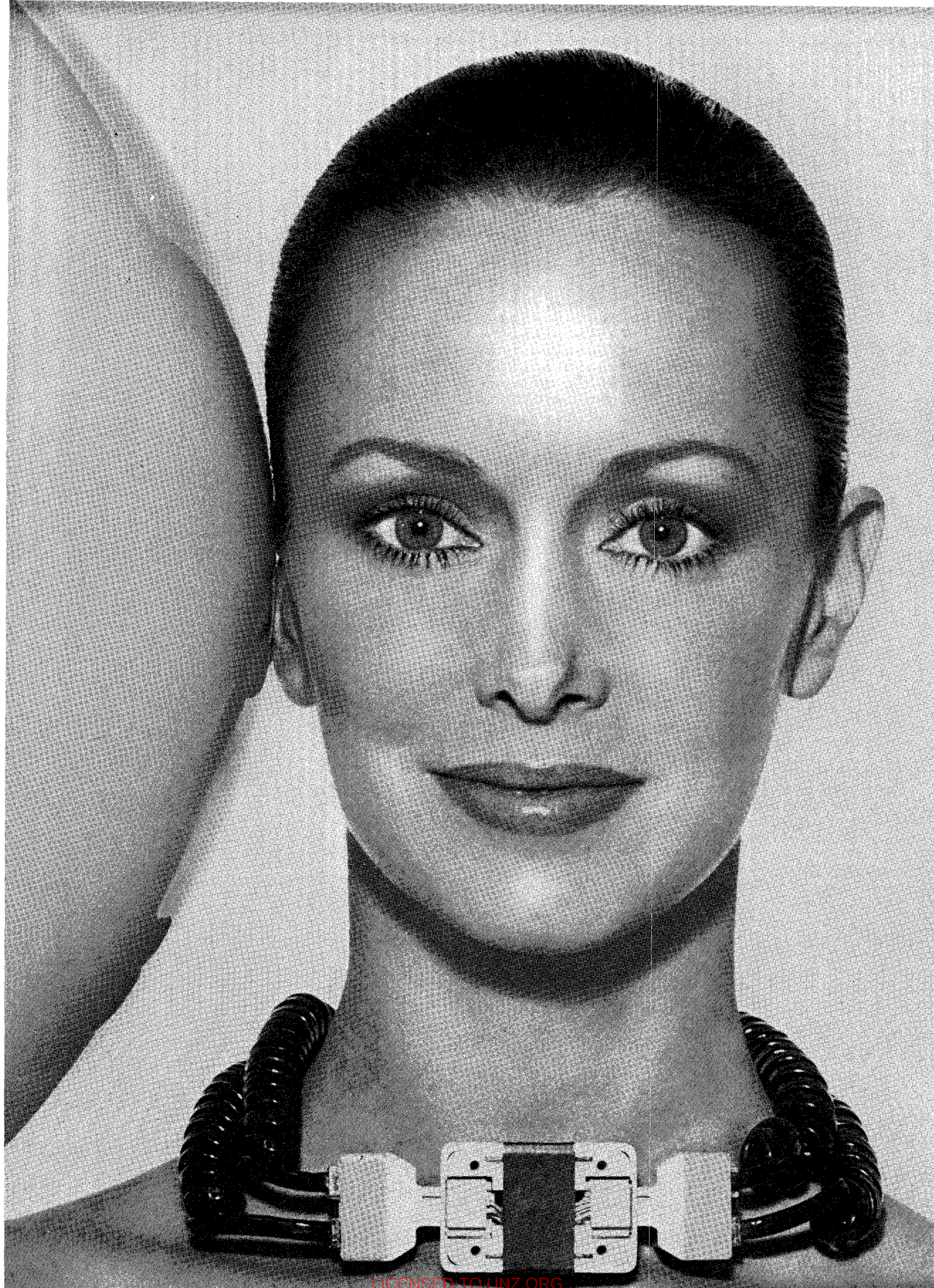
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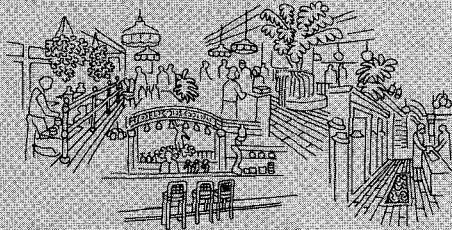
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Radio City

WE AT N.B.C. RADIO APPLAUD THE SIXTIETH anniversary of WOR ["Cityside: The Enormous Radio," by Frederick Allen, March 1], without doubt one of the nation's greatest radio stations. But while tipping our hats, we also want to point out who, in fact, owns the "greatest sound library" in broadcasting. While WOR's collection of 40,000 discs is impressive, N.B.C. Radio's archive numbers some 175,000 discs and over 1-million feet of recording tape. Beginning in November 1926, when the National Broadcasting Company went on the air, recordings were made of every significant broadcast. It is a living history of the nation and the world, and the Library of Congress (where the recordings are preserved) calls the collection the largest in the world, with the exception of the B.B.C.'s.

Guy Ludwig
Producer, special projects
N.B.C. Radio Network
Manhattan

YOUR ARTICLE ON WOR REMINDS ME OF A story the late Roger Bower, longtime WOR announcer, *Can You Top This?* emcee, and director of *It Pays to Be Ignorant*, once told me. One Thanksgiving Day, Bower went to the roof of 1440 Broadway to broadcast the Macy's parade "live." Trouble was, the parade was delayed, and WOR would not be able to broadcast it later. So Roger, parade itinerant in hand, spent several hours describing floats, bands, and balloons—that hadn't left 72nd Street yet!

Bill Knowlton
Syracuse, N.Y.

A Good Word

YOUR INSINUATION THAT MANHATTAN City Planning Director Ken Halpern has supported the Portman Hotel in order to get a job with its developer ["Intelligencer," February 15] says far more about your lack of journalistic ability than it does about Halpern's integrity. Whether or not they agree with Halpern's views about planning and urban design in Times Square, honest observers can only say that he has worked for these views over the last decade solely for the best of motives. To claim otherwise not only takes a cheap shot at a gifted and dedicated public servant, it offends the many people in and out of government who have had the privilege of working with him.

John Mollenkopf
Manhattan

Editor's note: Without insinuation, the "Intelligencer" item reported the criticism of Halpern by opponents of the Portman project, Halpern's defense, and the opinion of a city official that he had not violated ethics regulations.



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Letter From Newport/Lally Weymouth

A TALK WITH ALEXANDRA ISLES

'I Was Trying to Be Protective'

THE MOST POIGNANT MOMENT SO FAR IN the trial of Claus von Bulow was the hour when Alexandra Isles, his former love, took the stand, under subpoena from the state. Isles's testimony offered a different view of von Bulow—the cool, detached defendant, who sits quietly each day at the defense table in the Newport courthouse. For a brief moment, one could glimpse Claus as an intense lover involved in a stormy relationship with a beautiful woman twenty years younger than himself, professing love to her, promising marriage, but obviously having trouble leaving his rich and beautiful wife, Sunny.

If Alexandra loved Claus, then how could she testify the way she did? For Isles's testimony, including her tale of their love affair, has been seen by both those who sit in the courtroom and others following the trial as particularly harmful to the defendant's case—especially when she told the prosecutor that although she once thought the charges against Claus were "a pack of nonsense," now she isn't sure what she thinks. "The woman who knows him better than anyone isn't sure—that's devastating," a member of the prosecution team pointed out.

What the prosecution, the public, and the press don't know is that Alexandra did her best to protect von Bulow, while responding to the subpoena.

Her testimony, I have learned, could have been far more damaging to von Bulow than it was. As one of her friends put it, "She could have said a great deal more than she did say. Had she said these things, they would have been very bad for Claus. She did not lie, but she was very generous with the stuff she did not reveal. . . . Alexandra is decent and loyal, and even if he has treated her disgustingly, she doesn't want to be the one who does him in."

Herald Price Fahringer, von Bulow's lawyer, realized the potential implication of Isles's testimony. While not overjoyed that she testified at all, he obviously concluded that things could have been worse for his client. Fahringer told the court that von Bulow had instructed him not to cross-examine Isles, because Claus did not want to subject her to further humiliation on the stand. To reporters, Fahringer acted angry that he would miss the chance to go after Isles—he could have destroyed her, he suggested. But Isles says Claus's "chivalry

story" was far from the truth. "Why they didn't cross-examine was obvious," she told me. "[Fahringer] thanked my lawyer and thanked me for the way we handled things. . . . There were a couple of areas where . . . through circumstantial evidence, there could have been some bombs dropped." Why didn't she drop



Isles taking the oath at the trial.

them? "Well, my God, why would I do such a thing if it's circumstantial?"

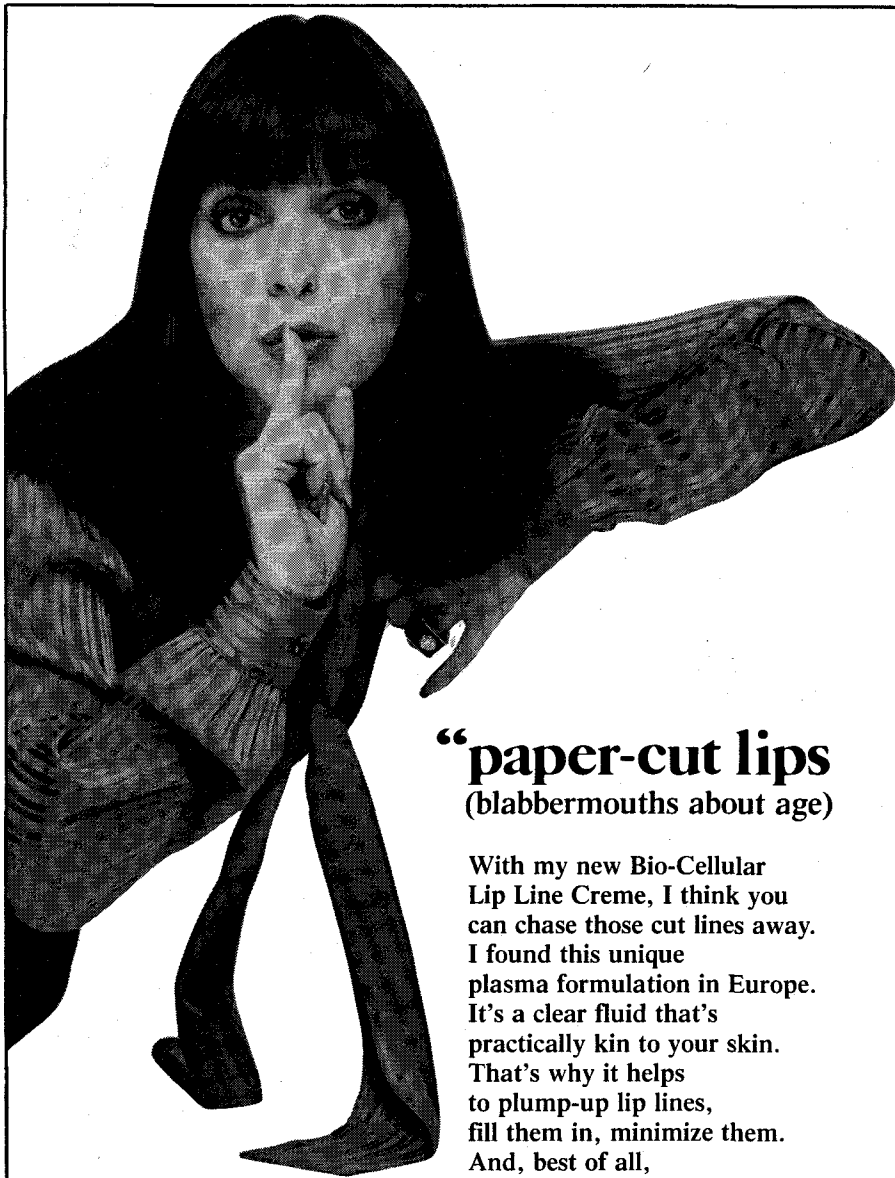
I asked if one of the bombs was that the deadline she had set in 1979 for marriage was really December and not October, as she had testified. (Isles told the court that she had issued a marriage ultimatum to von Bulow in April 1979, saying, "Would six months be suitable? I was thinking of October.") Wasn't the real deadline December—the month when Sunny von Bulow lapsed into her first coma? Isles explained it to me this way: "I was telling the truth about October. I said, 'I want to spend Christmas with you.' Now, Christmas is a dirty word in this trial, right? You don't leave a child on Christmas Eve, right? You

leave six weeks before. . . . Back in April, I said, 'That's the deadline. Let's be together for Christmas.' So when you say Christmas, it doesn't mean you leave on Christmas Eve. . . . So I said [October] myself because that's what was in my mind—October, November. So I thought October is even safer to say than November. Of course, I was trying to be protective where I could, and fair."

At one point, the prosecutor asked Isles if she had discussed her forthcoming testimony with von Bulow before she took the stand. She replied that she had told Claus that she had been subpoenaed and that she didn't want to discuss with von Bulow what she might say. In fact, it is said that Alexandra and Claus had indeed discussed her upcoming testimony and that von Bulow had begged her not to put a nail in his coffin. "Well, that's right," Isles told me last week. "That's where I got caught up [at the trial] . . . when they started asking about that. I tried to field that one by saying I thought [originally that the charges against Claus were] a pack of nonsense. And then [the prosecutor, Stephen Famiglietti] said, 'What do you think now?' I'm afraid that my two 'I don't know's were the truest things I said in the trial. . . . They just came out spontaneously. I wasn't prepared for any of the questions."

Isles recalls entering the courtroom completely exhausted, seeing Claus, and not believing what was happening to her. Then, when she had finished testifying, after giving von Bulow many searching glances and receiving none in return, she was whisked away. "This whole thing has been such a nightmare," she told me.

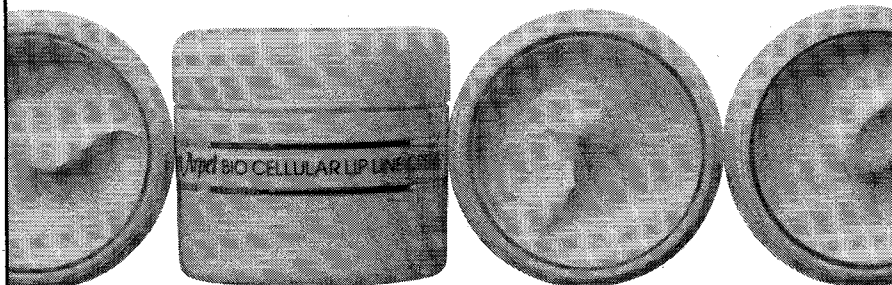
As for her feelings toward Sunny von Bulow, Alexandra said that they were sharpened by an odd coincidence. Her mother became ill and was in a room on the same floor of Columbia-Presbyterian hospital as Sunny. So, in the two weeks preceding her testimony, Isles constantly passed by Sunny's room on the way to visit her mother. "I went by her room every day," Isles told me. "It gave



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Adrian Arpel



me a detached feeling in a way—that what's important [is that] this woman is never going to come out [of her coma], and this other thing [the trial] is just a goddamned circus.”

Speaking of Claus, she said, “I loved him so much. He was a man of the world, cultivated, cozy, the first man I thought I could settle down with.” According to one of her friends, von Bulow was bright, social, and appeared well-to-do. “He reminded her of her father,” says this friend, who adds that Claus was “very passionate about her.... He was promising marriage to her all the time, but he was being very vague and evasive. She said, ‘If you're serious, prove it.’”

“I can't believe that he did it,” said Isles, “but I don't know. I said to you the two truest things I said were ‘I don't know.’ The evidence that has come out has been absolutely horrifying and shocking. From thinking it was a family vendetta, that they were mad that she was eating ice cream, we've come a long way down the road.”

Alexandra said that Claus used to tell her everything about Sunny's medical condition. What did he tell Alexandra about the second irreversible coma, into which Sunny lapsed in December 1980? According to Isles, von Bulow told her the coma was caused by Sunny's eating too much vanilla ice cream. (A prosecution expert witness, Dr. George Cahill, professor of clinical medicine at the Harvard medical school—the expert's expert on blood sugar—testified that he had ruled out both ice cream and egg nog as possible causes of Sunny's coma.)

So Alexandra is left bewildered and worried. “I have nothing to hold on to,” she confided. Had Claus moved into an apartment, as he had told her? Or hadn't he? She still isn't sure. She loved him and believed him about his wife's coma. Then, in his hour of need, she stuck by him, spending last Christmas Eve with him against her lawyer's advice.

Now she awaits the verdict, trying to work and get through each day. If the days are all right, the nights are not—she is plagued by nightmares.

Long ago, she swore that if Claus got off and sued the von Bulow family for slander, she would follow him to the ends of the earth. Now she isn't sure.

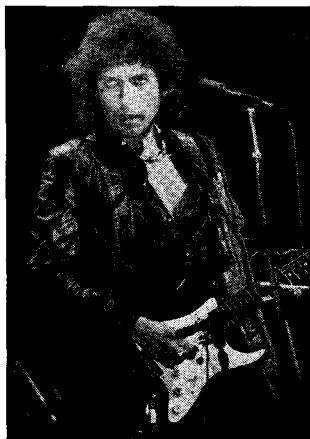
When Isles met with von Bulow's lawyer last fall, she brought him something she thought might help Claus: his wedding ring, which he now wears at his trial. She had taken it off von Bulow's finger before Sunny went into her last coma, explaining to him at a dinner party that it was embarrassing to her. He mumbled something about not being sure he could get it off. She got it off and kept it for many months. Before the trial, Alexandra gave it back to him, feeling that an outward sign of his link to Sunny might help a bit. Perhaps it has.

INTELLIGENCER

Dylan Ditching Gospel?

SINGER BOB DYLAN, WHO strayed from his Jewish roots in the mid-seventies to espouse evangelical Christianity, seems to have been born yet again—back into Judaism.

Dylan was asked to present the National Music Publishers Association Gospel Song of the Year award during a visit to New



Dylan: In born-again days.

York next week, but he declined.

"He won't have time to do it," a source close to him explained. "He has to be in California by the twentieth for his son's bar mitzvah. The evidence is that [his Christian period] is over."

Dylan was first exposed to the Christian born-again movement by musicians on his 1975 Rolling Thunder tour. He subsequently studied at a Fundamentalist church and cut such evangelical albums as *Slow Train Coming* and *Saved*.

But Dylan's new outlook may not be such a drastic change. Despite a rumor that he was baptized in Pat Boone's swimming pool, Dylan was never formally converted, the source commented. "In a sense, he never left his Judaism. My interpretation is that the New Testament and Jesus were a message he thought he got, but that he was still testing."

Landmark Synagogue May Go High-Rise

FOLLOWING THE CONTROVERSIAL lead of St. Bartholomew's, officials of the Spanish-Portuguese Synagogue, a landmark on Central Park West, are considering bids to replace its three-story community house with a skyscraper.

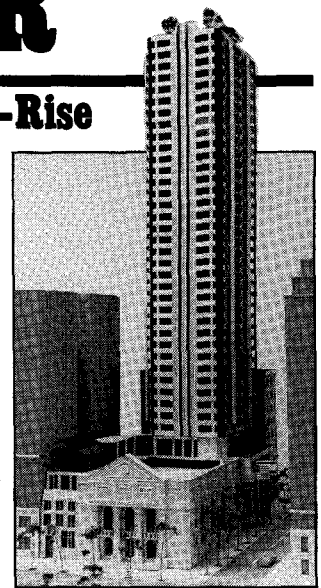
Developer Steven Goodstein, a top contender for the project, wants to put a 39-story condominium tower on the site. The first four floors would be available to the synagogue—and that's apparently an attractive prospect to leaders of North America's oldest Jewish congregation.

"We've outgrown the three-story building," said

the congregation's executive director, Joseph Tarica, who noted that although the 1897 synagogue is landmarked, its community house—unlike the St. Bart's hall—is not.

According to state law, however, Tarica's flock would have to vote to approve any sale of the tax-exempt religious property, and some vigorous lobbying against the proposal is expected if it reaches that stage.

Sally Goodgold, who heads Community Board No. 7, complained of a "domino" effect. "We're entering the era of the Citicorping of houses of



Tower: Citicorp-on-the-park?

worship." Goodgold added, "We don't want a high rise that will break the low-rise character of the block."

Kennedy Liberal Advising Lehrman

REPUBLICAN LEW LEHRMAN, the most conservative of this year's gubernatorial hopefuls, has taken a prominent member of the Kennedy camp as an important—and possibly his top—adviser.

Adam Walinsky, a one-time aide to Senator Robert Kennedy who served as Governor Carey's head of the State Investigation Commission, is listed as an unpaid "associate" of the Lehrman Institute, Lehrman's think tank.

But one source contends that "Walinsky effectively is running Lehrman's campaign." Another said, "I don't think Lehrman's taken

a major campaign decision without consulting him."

Walinsky told *New York* that he has no official position with the campaign but that Lehrman is a close friend who turns to him

for "advice and assistance."

Lehrman said his link with Walinsky demonstrates that "I'm not a professional politician. I intend to win by putting together a coalition of all the people."



Walinsky, Lehrman: Supply-side Camelot.

Iacocca's Next Salvage Job: Ellis Island

CHRYSLER CHAIRMAN LEE IACocca, who landed federal backing for his portion of the private sector, has been invited to try raising private funds for a public-sector lemon: Ellis Island.

A National Park Service spokesman told *New York* that the Reagan administration has "selected" Iacocca for this job and plans to name him head of a new

advisory commission next month. The commission, it is expected, will seek nearly \$200 million in private money to rehabilitate the former immigration point of entry.

"We think Mr. Iacocca has done very well at Chrysler, and he has a sincere interest in Ellis Island," said the spokesman. (The Chrysler chief's mother im-

migrated to this country many years ago.)

Private developers who invest in the island's decaying buildings will be allowed to lease them for restaurants, offices, and stores.

Still, Iacocca may find the task even more ticklish than getting a federal loan guarantee: As one administration spokesman admitted last week, the project is starting in "a recessionary period."

BY SHARON CHURCHER

Nixon Roves Again

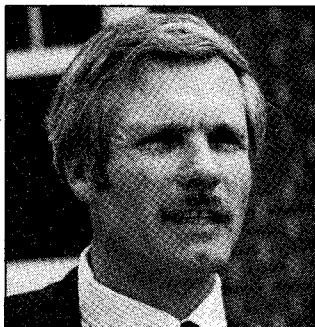
RICHARD NIXON'S FOUR-country diplomatic whirl through the Mideast last fall may have rekindled his taste for unofficial diplomacy.

During what was billed as a private vacation in Jamaica recently, *New York* has learned, the ex-president met with that country's prime minister, Edward Seaga, and several of his ministers.

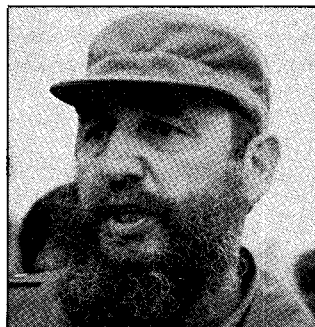
Asked if Nixon's old friend and former aide Alexander Haig had had a hand in arranging this—as he helped facilitate the Mideast tour—a spokesman for the secretary of state said, "We don't know of any official work during the trip to Jamaica." Another spokesman added that Nixon and Haig do speak from time to time.

Nixon's meetings with Seaga don't seem to have harmed United States interests: A week after Nixon returned, Seaga lavished praise on President Reagan's Caribbean-basin speech, calling it "bold, historic, and far-reaching." Nixon aide Nick Ruwe said he didn't know if the meetings were courtesy calls or if Nixon had talked about them before or after with Haig.

Castro Gets Ted Turner's Picture



High Marx: Turner's Cable News Network is a Castro favorite.



WHEN CABLE NEWS NETWORK owner Ted Turner visited Cuba recently, he picked up a new pitchman: Fidel Castro.

The Cuban leader had invited Turner along for a lit-

tle hunting and fishing, said C.N.N. spokesman Alex Swan. But then it turned out—quite coincidentally, claims C.N.N.—that Castro has a backyard satellite-receiver dish that pirates

American satellite transmissions, including C.N.N.'s.

Also quite coincidentally, contended Swan, Turner was accompanied by a camera crew who had their equipment rolling as Castro tuned into C.N.N. and gave an "unsolicited endorsement."

"Speaking through a translator, he said he watches quite often but doesn't pay for it, because space is universal and the news is universal too," Swan said.

Perhaps because of that final qualifier, C.N.N. isn't rushing to the screen with its novel promotion spot.

'Right Stuff' Crew Leaves Director in Solo Orbit

DIRECTOR PHIL KAUFMAN lives in a beautiful city, but when he insisted on making it the location for the movie version of Tom Wolfe's *The Right Stuff*, much of the crew quit.

"I mean, how do you make a film about the Cape Canaveral space shots in San Francisco?" one source close to the Warner Bros. project lamented.

The movie's high-powered production designer, Nando (*Last Tango in Paris*) Scarfiotti, had chosen Florida and the Mojave Desert to

mount the story about the original astronauts.

"But Kaufman loves San Francisco, and he only had a \$10-million budget for what should be a \$20-million movie," said one source. "First it was 'No Florida,' and then even the desert was to be created in San Francisco. It was a difficult task."

Scarfiotti agreed to give it a try, but when he couldn't get the go-ahead to spend any money, he resigned—followed by the set decorator, art director, costume designer, and assorted crew

members. Said the source, "Nando had to protect his artistic integrity."

An assistant in Kaufman's office said shooting will start this week, as planned. San Francisco's Cow Palace apparently will be used to duplicate the Houston Coliseum, an army base in the Bay Area will be Kaufman's Canaveral, and the 1962 New York ticker-tape parade honoring astronaut John Glenn will be re-created on a San Francisco street—presumably one without any hills.

Media Notes From All Over



Bio-pique: Paley was called...

WHY DID GEORGE STEINBRENNER recently call up C.B.S. chairman William Paley? He was "anxious" about an unauthorized biography of the Yankee owner that C.B.S.'s Holt, Rinehart and Winston is publishing in May, said one C.B.S. source. Steinbrenner told *New York*

he called Paley after hearing that the book, *Steinbrenner's Yankees*, was "written in anger" by its author, Ed Linn. Steinbrenner denied talk that he'd tried to stop the work, and said that, on the contrary, he'd offered Linn a last-minute interview. Why hadn't he responded to requests to meet with the author before the book was finished? "Linn called my public-relations people, but at the time I wasn't granting any interviews," said Steinbrenner. . . . A mail-fraud investigation is embarrassing elegant Condé Nast, publisher of *Vogue*, *Mademoiselle*, and other magazines. Sources close to the case, which has gone to the U.S. attorney's office, say a



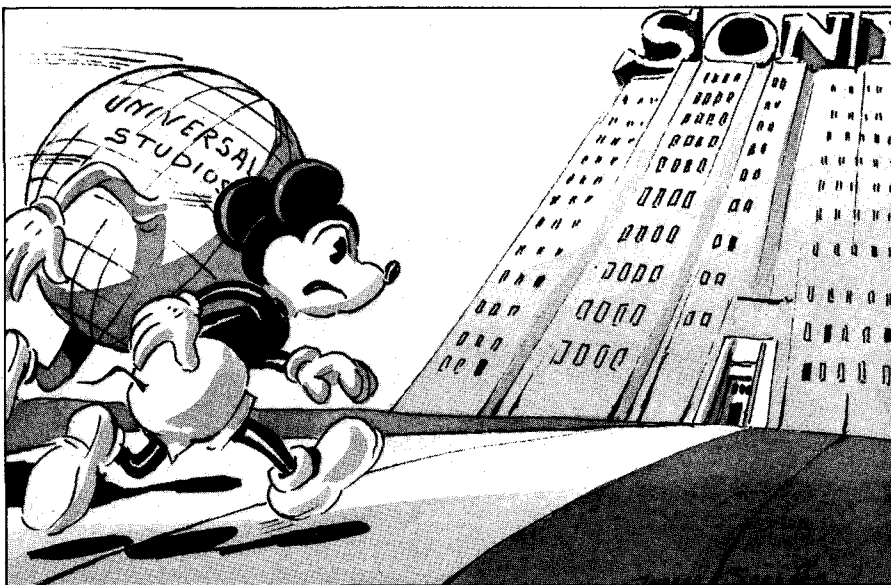
... by "anxious" Steinbrenner.

Condé Nast staffer embezzled \$150,000 by mailing checks for nonexistent articles to an accomplice. "Condé Nast doesn't want to talk," said one source. "Wouldn't you feel stupid if the name of someone who hadn't authored anything appeared on 228 requisition

slips and you didn't notice?" The fraud was discovered, it's said, when the accomplice called Condé Nast to complain that a check was late. . . . If Warner Communications has soured on the idea of buying the ailing *Daily News*, the newspaper may have two veteran publishing executives to blame. A publishing insider said that Warner had retained former *Washington Post* and *Penthouse* president Mark Meagher and former *Trenton Times* publisher Ed Padilla to take a close look at the *News*. They told Warner, the source said, that "there would be a helluva lot of problems" if it went through with the deal.

On Madison Avenue/Bernice Kanner

ARE YOU A TAPE CRIMINAL?



Beta-Blockers

POOR SONY. ALL IT WANTED TO DO WAS make life a little better with a machine that would allow people to fit TV schedules to their schedules—and would make Sony some money at the same time. The company didn't count on running smack into a major copyright-infringement issue, but Universal City Studios and Walt Disney Productions have taken arms against Sony, a court has ruled in their favor, and the Japanese corporation now claims to be fighting for the lives of its Betamax and all its videocassette-recorder competitors.

The company that six years ago virtually owned the V.C.R. market is also plagued by a tremendous loss of market share. A newer system, V.H.S., outsells Betas by more than three to one. V.H.S. machines now account for about 70 percent of the \$3-billion industry, while Beta units (including Betamax and other brands made under license from Sony) make up the rest.

Sony may have lost the latest skirmish, but the war is not over. Things could turn its way again if the U.S. Supreme Court agrees to hear the case. Sony is now petitioning to be heard and expects the top court to take the case in the fall and to rule in Sony's favor.

But right now things look bleak, especially compared with how they looked two years ago. In October 1979, the U.S. District Court in Los Angeles ruled that home taping for home viewing was all right. People who "time-shift"—that is, tape shows to watch later—are "fair users" under the copyright law, the

court decided. Sony insists that 70 to 85 percent of V.C.R. use is for time-shifting.

Universal and Disney then appealed, and last October the Ninth U.S. Circuit Court of Appeals, in San Francisco, rescinded the right to tape and refused to review its ruling. The way things stand, if you record *60 Minutes* for later viewing, you're breaking the law.

Of course, no night riders are going to haul you off to jail for taping *The Jeffersons*—your home is sanctified by the Fourth Amendment, and this is a civil, not a criminal, liability. But when the ruling came out, editorial cartoonists had a field day envisioning the worst. Editorial writers chimed in. In one week, 257 editorials appeared, by Sony's count, and all but one earnestly and completely supported its position.

This editorial outpouring warms Sony's heart, and, more important, bolsters its optimism. Sony executives hope—no, *pray* is more like it—that an America stricken with Betamania won't sit idly by if its V.C.R.'s are outlawed. Americans now own 3.5 million machines; by the end of the year the figure is expected to jump to 5 million. And though only 4 percent of American homes that have TV also contain V.C.R.'s, the growth rate is phenomenal. According to the Electronic Industries Association, sales of videocassette recorders were up 69 percent last year and should increase another 60 percent this year.

"The public is now apathetic about this," admits Joseph Lagore, president of Sony Consumer Products Company in the U.S. "I'm confident we'll win in the

end, but if this goes against us, and, yes, against people who own or want to own one, you know they'll be outraged enough to act. Imagine the person going to buy a V.C.R. being told he can't. Then America would really start to move."

Sony is doing its best to goad V.C.R. owners into action. It has been warning the press about the possible recall of the machines, the banning of the sale of blank tape (Sony is a leading producer of tape), and the gradual grinding down of repair services, which would bring the whole V.C.R. industry to a halt. In truth, no one expects any of these things to happen. The most dire possibility, it is generally agreed, is that royalties will be assessed on new machines and blank tape. Sony is also trying to stir up consumer activity with full-page newspaper ads that encourage people to get involved. "What time is it?" one ad asks rhetorically. It is, the company answers, time to make the most of time, time to rearrange time rather than be hamstrung by it, and "time to understand and reap the benefits of a new and wondrous technology."

Though there are other defendants, Sony is clearly the most visible. In fact, it sees itself at the front line, forced, by necessity, to defend its rivals. "We solicited help from the Electronic Industries Association early on in 1976, and nothing happened," sniffs Lagore.

In addition to Sony, the suit names several retailers (oddly charged with demonstrating, not selling, the machines), Doyle Dane Bernbach (Sony's ad agency at the time, which it had indemnified—it has not indemnified its current agency, McCann-Erickson), and one William J. Griffiths. Griffiths's crime? He owned a Betamax. A Hollywood businessman, he was a client of Rosenfeld, Meyer & Susman, the law firm representing Disney and Universal. One of the firm's partners was visiting Griffiths's home in 1976 when he demonstrated the wonderful new machine. Next thing he knew, he was in the suit—though indemnified by Disney and Universal.

Avoiding the issue hasn't kept the other V.C.R. manufacturers out of harm's way. On November 6, 1981, Universal filed a second suit, this one against 42 makers of V.C.R.'s and blank tape. The defendants banded together. They founded the "right to tape" movement and then dropped that epithet to avoid confusion with the Right to Life movement. Then they became the Home Recording Rights Coalition. Disney did

"I didn't ask to be President."

-Hosni Mubarak

Just before Egypt's President Hosni Mubarak made his trip to Washington, he granted a face-to-face interview to only one American magazine: *People*. And though Mubarak is Sadat's handpicked successor, the *People* interview discovers in him a strikingly different man from his mystical mentor.

The interview ranges from foreign policy to personal style, from President Mubarak's private aspirations to his strenuous sense of responsibility to a job he did not seek.

It's intriguing, unexpected, revealing, not only about Mubarak,

but also about a special quality of *People* Magazine: our capacity for challenging, thoughtful, pre-emptive reporting.

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Photograph by Jeffrey L. Roiman.

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not join in this second suit and won't say why. A Sony spokesman suggests that Disney doesn't want to muddy the image of Mickey Mouse. But Disney has publicly called for legislation that would eliminate individual liability as long as safeguards were provided to prohibit the misuse of broadcast material. It hasn't specified the safeguards it wants.

Disney and Universal argue that they've been hurt financially by the taping of their shows. Home tapers have a tendency to zap out commercials, and this fact could depress ad revenues and, ultimately, licensing fees, says Stephen Kroft, an attorney at Rosenfeld, Meyer & Susman. "What's more, if someone copies a movie he'd otherwise buy, that's money right out of the studio's mouth."

Far more people tape their own cassettes than buy or rent them pre-recorded. Last year, some 25 million videotapes were sold, and 70 percent of them were blank, says Jack Wayman, senior vice-president of the E.I.A. Even so, he goes on, the studios are finding a bonanza in their basement. Sony vice-president Bill Baker adds, "For all their arguments, our machines have helped rather than hurt the studios. By next year, they may make more from pre-recorded-video sales than they do from licensing to network TV. We believe in copyright protection, but we also believe they have been amply compensated by their licensing fees."

Many copyright holders, including the big-league baseball, football, basketball, and hockey organizations, have testified in court that they have no objections to the private recording of their presentations. What's more, Universal has tried to drum up support for its suits among movie houses and failed.

But whether the studios have been damaged is not necessarily material, adds Dean Dunlavey, a lawyer with Gibson, Dunn & Crutcher, the Hollywood firm representing Sony. "In copyright law, you don't have to prove actual damage to collect. You can ask for statutory damage, which is \$250 to \$10,000 per infringement. A guy buys one of these machines and records half an hour of *Happy Days*. That's one infringement. He tapes half an hour of *M*A*S*H*. That's another. Take just the minimum \$250 fine. Multiply that by every use and you're into stratospheric numbers. If Sony had to be liable for that kind of money, it obviously couldn't afford to be in business."

Universal is not trying to put Sony out of business, says a spokesman, but merely wants to redress a copyright wrong. Apparently, what Universal really wants is royalties. The Motion Picture Association of America has suggested a levy of \$50 per V.C.R. and \$2 per blank tape, according to Wayman. "The whole issue is not copyright protection but pure and

simple greed," he complains. But even were royalties to be collected, there would be enormous problems deciding whom they'd go to, adds Dunlavey. "The idea would drown in practical problems."

The courts are not the V.C.R.-makers' last resort. There is also Congress. "We're looking for a quick bill granting people the right to videotape the way they can audiotape," says Wayman. In 1971, Congress passed its first amendment to the copyright law of 1909. It made no reference to the issue, but Sony contends that the record proves Congress did actually intend to protect home taping. After the circuit court's action in October, legislators stepped in. Congressman Stan Perris, of Virginia, had taped a football game just before the court ruled, and he was outraged to think he'd broken the law. He sponsored a bill to exempt V.C.R.'s from copyright-infringement restrictions. Another was introduced in the Senate. Both are in committee.

The real videotape villains, apparently, are pirates, who tape movies and TV shows to sell or otherwise profit from. One such operator was an enterprising discotheque owner in the suburbs of Boston. He taped two and a half hours of *General Hospital* and offered the soap along with tea and cookies to paying customers on Sundays, when local law bans dancing. Instead of leaving well enough alone, he invited the show's stars and producers to make personal appearances. A.B.C. accepted the invitation, and before the disco entrepreneur knew it, he'd been slapped with a preliminary injunction.

A curious sort of reverse pirate is the video prankster. This new breed has discovered that a V.C.R. is also a TV transmitter. Connect its output to a rooftop TV antenna instead of to the TV, and you can broadcast for blocks on Channel 3 or 4—which ever isn't already used in your locality. This trick was big in Amsterdam for a while, until the Motion Picture Association of America stepped in. As soon as Dutch TV shut down for the night, pirate broadcasters pointed their mini-broadcast antenna at the cable-TV station's receiving antenna, and movies that hadn't even reached the theaters yet played on the home screen.

But surely Sony is not advocating piracy. The company claims it is not responsible for misuse of its product, just as a gun manufacturer can't be liable for someone's murder.

How will this end? "I can tell you how it ought to," Dunlavey offers, "but I can't tell you how it will. The last judicial bastion of common sense is the Supreme Court, and if we don't get into their front door, I simply don't know what's going to happen."

IN AND AROUND TOWN

By Ruth Gilbert

March 8 through 17

S	M	T	W	T	F	S
	8	9	10	11	12	13
14	15	16	17			

The Merce Cunningham Dance Company's City Center season begins March 16 and ends March 28; the schedule includes three premieres. Kool and the Gang, winners of the American Pop Music Award for best soul group, perform at Radio City Music Hall March 12 and 13. And Caroline Lagerfelt stars in *The Sea Anchor*, by British playwright Ted Whitehead, opening March 13 at the Open Space.



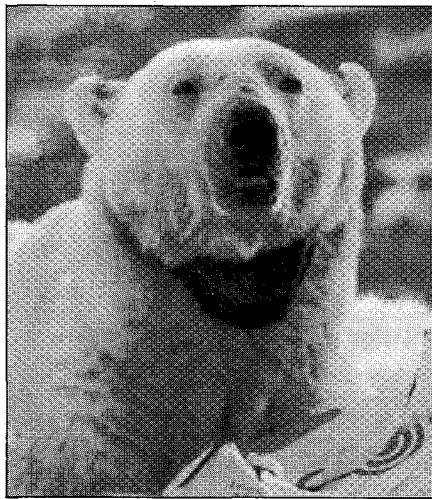
Horne Again

Marilyn Horne (above) gives a recital of songs and arias by Handel, Wolf, and Dvořák at the Brooklyn Center for the Performing Arts, at Brooklyn College, March 13 at 8 P.M. She is the final diva in the "Festival of Three Divas," following Renata Scotto and Leontyne Price.



'Buffalo' Comes Back

American Buffalo, the comedy-drama by David Mamet, was such a smash hit that when it closed—because of another commitment by star Al Pacino—a howl of protest went up from the disappointed. It's back, at Circle in the Square downtown, starring Pacino and J. J. Johnston (left).



The Bear Facts

Polar Bear Alert, the National Geographic Society's latest production, is about a herd of migratory polar bears and a town in Manitoba they visit once a year. This fluffy, dangerous bear (above) is enjoying the town dump. On Channel 13 March 10 at 8 P.M.

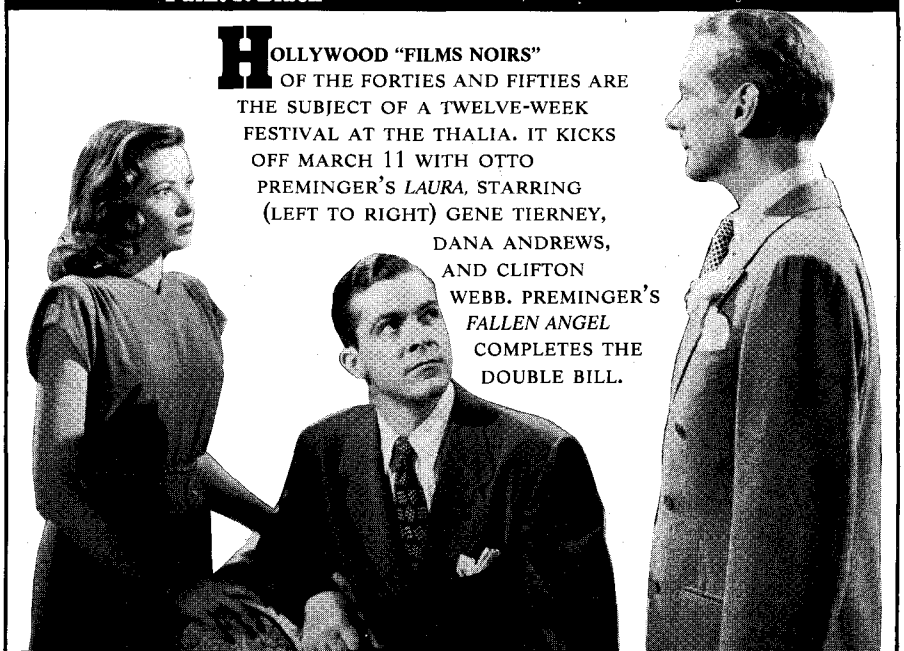
Syms Sings

Sylvia Syms, one of the great song stylists of our time and a most popular recording star (on her next album Sinatra himself will conduct), sings at the Cafe Carlyle Tuesday through Saturday, March 9 through 31.



Paint It Black

HOLLYWOOD "FILMS NOIRS" OF THE FORTIES AND FIFTIES ARE THE SUBJECT OF A TWELVE-WEEK FESTIVAL AT THE THALIA. IT KICKS OFF MARCH 11 WITH OTTO PREMINGER'S *LAURA*, STARRING (LEFT TO RIGHT) GENE TIERNEY, DANA ANDREWS, AND CLIFTON WEBB. PREMINGER'S *FALLEN ANGEL* COMPLETES THE DOUBLE BILL.



What Does Lou Grant Know About El Salvador?

By Pete Hamill

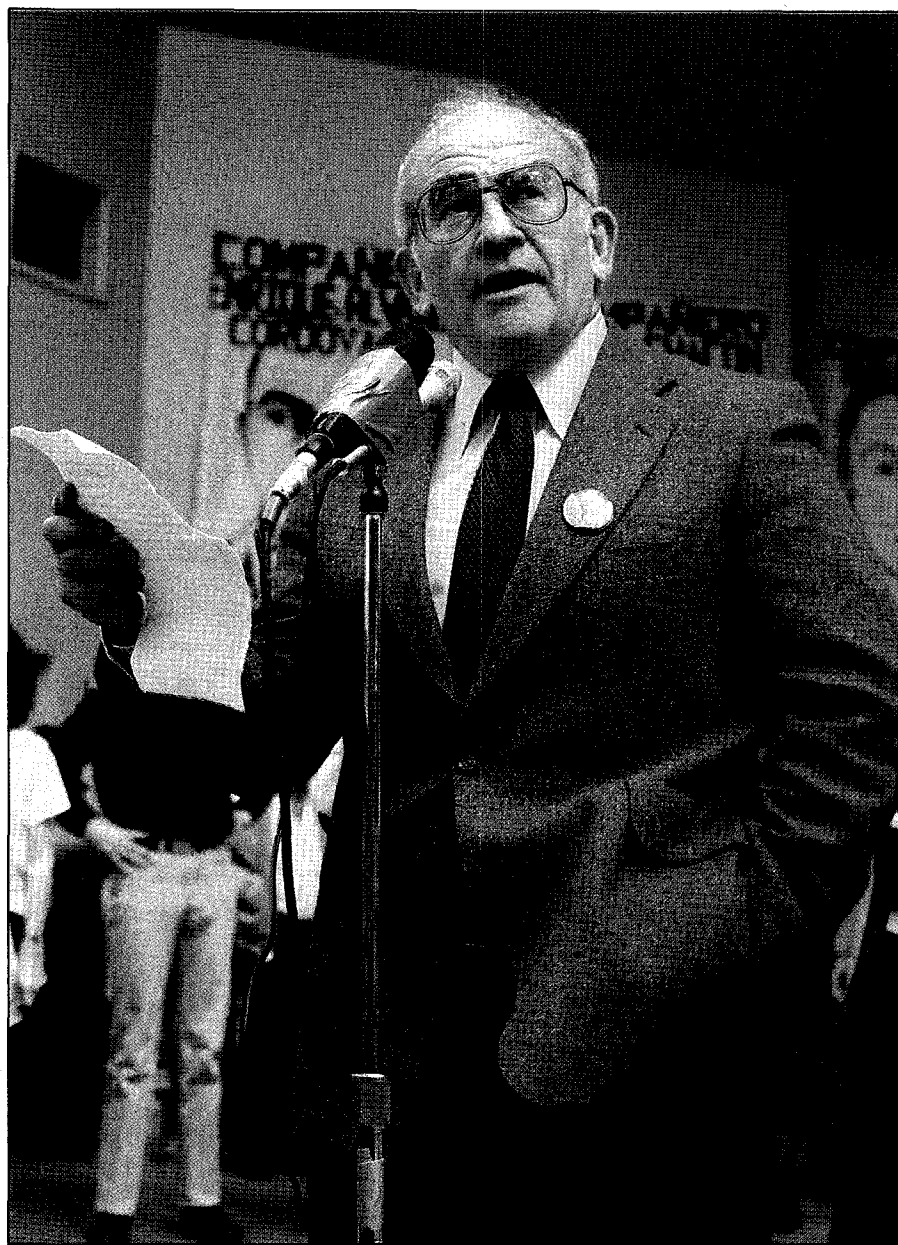
LOS ANGELES

ED ASNER IS RUNNING LATE. HE is somewhere out in the cold gray California morning, traveling between his house off Mulholland Drive and the C.B.S. Studio Center, here in the San Fernando Valley. In his office-dressing room, his two secretaries answer phones, which never stop ringing, and slice open the mail. The heat is on.

There has been at least one death threat. There have been hysterical anti-Asner phone calls, along with messages of support, maundering advice from early-morning drunks, and urgent bulletins from Asner's allies. The dressing room, all brown and beige, feels for the moment like a bunker, a safe center around which controversy swirls and eddies like poison gas.

On one wall, there is a collage of photographs from simpler days: Asner with the cast members of *The Mary Tyler Moore Show*; Asner with his family; Asner with the other actors from *Lou Grant*. There is a large framed copy of the front page of the final edition of the *Washington Star*. There are honorary press cards from newspapers around the world, tokens of affection from newspapermen who have spent their lives in search of a city editor like Lou Grant. And there are also visual fragments of the other Ed Asner, the citizen who happens to be an actor: a Tom Hayden campaign button, a bumper sticker that says, IN EL SALVADOR, U.S. GUNS KILL U.S. NUNS. Higher up on the wall is a page 1 headline from the *Los Angeles Times*—SURPRISE IN MURDER OF NUNS—with a subhead that explains, "El Salvador President Says Own Troops Did It." Below the headline, someone has printed in red ink, "Question!!! Who the hell was surprised?"

Now, suddenly, Ed Asner is coming in the door.



Taking a stand: Asner at a rally protesting U.S. involvement in El Salvador.

"...TV's top make-believe journalist turns political..."

"Welcome to purgatory," he says to a visitor, and picks up a wad of messages, leafs through them, asks for coffee. A friend and a bodyguard follow him into the office-dressing room, and the place feels more like a bunker than ever. Asner picks up the phone, says, "I'll be right with you."

He calls a friend back, says, "Can you believe this s---?"

Asner is now president of the Screen Actors Guild, of course, and the casting as union leader seems perfect. His broad, knuckled face is familiar to millions, but a few years of running have hardened his body into an assemblage of slabs under the black sport shirt and gray slacks. His arms hang from wide shoulders, as if ready for combat. The face and body are somehow out of place here in the land of Perrier and perfection. There is something about Ed Asner that seems to be forever part of the thirties.

"I gotta send a letter to that Hopkins," he says, hanging up the phone. "Can you believe this guy?"

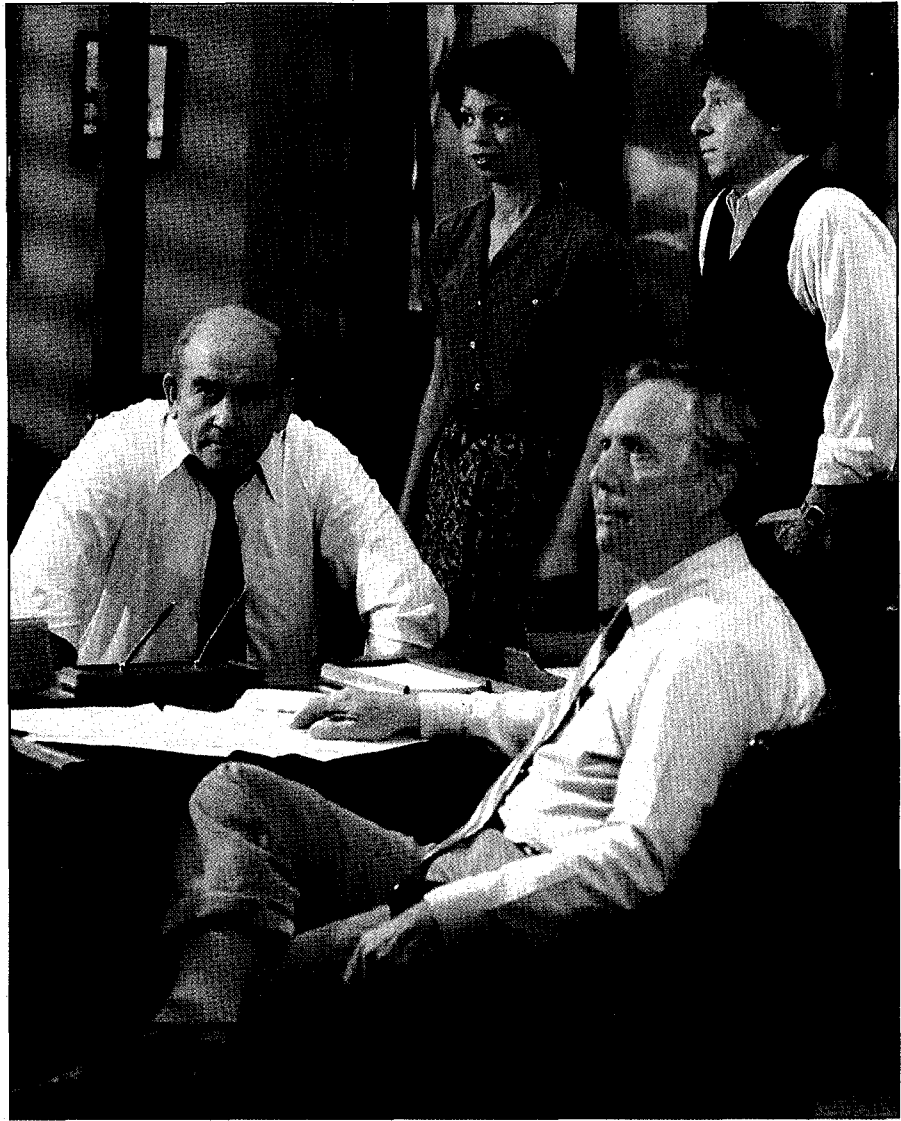
Anthony Hopkins, a British actor who now lives and works in California, published a letter in this morning's *Hollywood Reporter*. The letter said, in part, "It is Mr. Asner's prerogative to hold whatever political views he chooses, whether it be regarding El Salvador, the rights of the Air Traffic Controllers or whatever. But I wish to state that he does *not* represent my views and I resent being spoken for by him. His barking, self-important militancy in the name of liberal causes, righteously sheltering behind the name of the Screen Actors Guild, is chillingly reminiscent of East European political debate. His conduct is surely unsuitable in a great democracy."

Asner shakes his head, tightens his lips.

"Eastern Europe!" he says. "This son of a bitch obviously can't read. We're a trade union. In Eastern Europe, in *Poland*, they're smashing trade unions because their leaders want to speak out! And I don't shelter behind the guild! I speak for me!" He asks the room, "Is this guy an American citizen?"

Someone suggests that copies of the United States Constitution should be handed out with each green card given to a foreign worker, and Asner chuckles. He picks at a finger, shakes his head slowly.

"You know the worst thing about all of this?" he asks. "I find myself losing my sense of humor. I like making people laugh. But this thing has really shown me something. And it's scary. It's like rolling over a rock. I'm telling you there are some ... people out there."



In character: Lou Grant's city editor with fellow members of the cast.

ASNER KNOWS THAT HOPKINS IS not alone. All over Hollywood there are people who think Asner is a fool, a woolly-headed liberal, a man "in over his head." It is as if a giant, silent jury were sitting in judgment on all of his actions. "He's a horse's ass," one producer told me. "In the middle of the Reagan era, he's a wild-eyed liberal. It's ridiculous." An actress who had once been politically "involved" thought that Asner was acting like an amateur. "I agree with everything he says," the woman said, "but not the way he says it." Such people, and many more, prefer to remain silent; they don't want to add to Asner's troubles, and all of them fear a revival of the bad old days of the blacklist.

"There are many people who want to defend Ed Asner," a powerful agent said, asking that his name not be used. "But they don't want to go public. When

it's time to get work, they don't want these other people to remember their names."

In a profession whose practice requires the permission of others, such fears can't be dismissed as mere paranoia. Hollywood is in a major depression; there are fewer films in production, and only a fraction of them are making money. A lot of movie people are staying home these days; the posh restaurants are half-empty; there are parking spots at the studios; the flow of easy money has been reduced to a trickle. Among the 50,000 members of Ed Asner's Screen Actors Guild, there is 85 percent unemployment. And here comes Ed Asner, in his first two-year term as president of SAG, becoming suddenly very visible, very "hot" in the McLuhanesque sense, and the opposition has risen in full fury. Asner's critics have rallied round the figure of Charlton Heston, a six-time former president of the union, a

"...All over Hollywood, there are people who think Asner

big man in the American Film Institute, a man who once walked a civil-rights picket line with Martin Luther King and ended up supporting Richard Nixon and Ronald Reagan.

"Actors are very touchy about having people speak for them," Heston has said. "What they want from their union is attention to the jobs problem. . . I would suggest that the serious professionals in the Screen Actors Guild would not want the guild to take positions on El Salvador or solar energy, but on acting."

There are multiple issues uniting the opposition to Asner and the current board. Heston, a few hundred stunt men, and an elite corps of actors are against the proposed merger of SAG with the 5,100-member Screen Extras Guild; since about 2,600 extras hold cards in both unions, this would involve only the other 2,500. The stunt men fear that extras will deprive stunt men of work; some actors feel that extras are mere bodies used to fill background scenes and their presence in SAG will dilute the integrity of the acting profession. Asner supports the position of his own board, which favors merger, because "the more members you have, the more muscle you have." It's a C.I.O. attitude in an A.F.L. union.

"But there's more to all this than the merger," Asner is saying on this cold morning. "The biggest uproar, of course, was caused by the revocation by the board of the award to Reagan. That was *the* big embarrassment, and made it be decided, I think, that we had to be punished."

LAST YEAR, AN AWARDS COMMITTEE within SAG had decided to give the union's annual award to Reagan, who had served six terms as union president, from 1947 to 1952 and in 1960. But a majority of the SAG board then decided that it would be inappropriate for a union to give Reagan an award after the way he had crushed the air-traffic controllers' union. The board voted on November 24 to revoke the award, by a vote of 53 to 12, with one abstention. Asner, as chairman, did not cast a vote. In the interim, however, someone had leaked news of the award to the White House; when word arrived that the award had been rescinded, the attacks from Heston began.

"On one level, this is a wonderful way to drum up interest in the name Charlton Heston for a movie that he has coming out," Asner says. "It's a great drumroll for Heston to acquire new friends, new partisans. And since Heston just finished working on a task force for Reagan, to oversee cuts in the arts,

there's probably a coincidental scratching of backs going on."

Asner doesn't think Reagan gave Heston personal orders to lead the attack on Asner and the current SAG board. Heston certainly denies it. "I cannot believe," he has said, "that the president of the United States has nothing better to do than concern himself with the inner politics of the Screen Actors Guild."



High and mighty: Former Actors Guild president Charlton Heston is an Asner critic.

But there were two additional issues that led to the biggest Hollywood uproar in years. One was personal, the other political. When Heston started his attack on Asner and the SAG board, Asner said casually (and reportedly with a smile), "Well, let's get the big c----- down here and let him talk." Heston was, in fact, offered a seat on the board, with a vote (Asner himself has only one vote on the 94-member national board); this, they felt, would allow Heston to air his grievances in a democratic union forum, instead of using the newspapers or TV. Heston turned down the seat, got more vocal, expressed his private fury to friends. One reason appears to be Asner's casual remark. In Heston's view, apparently, you shouldn't refer to the man who played Moses, Ben Hur, and the voice of the Burning Bush as a c-----.

"I speak 'jock' sometimes," Asner says. "But, come on, if Heston had a dollar for each time that word was used every day in this town—or in Washington, for that matter—he could retire." He shakes his head. "Ah, well . . ." Later, at a press conference, Asner admits that he suffers sometimes from a "paucity of language," but says the word was uttered in

"honest, good-natured jocularity." Heston responded that if that was "Asner's version of an apology, I guess we'll have to settle for it." But he added that the word was "evidence of an extremely offensive personal style" that would not serve Asner well "in discharging his responsibilities as our president."

But that incident was mild compared with the furor over El Salvador. That was when a parochial Hollywood dis-

pute went national. Ed Asner first became involved with the issue eighteen months ago when a Roman Catholic nun came to him for support. Sister Patricia Krommer explained what she thought was going on in El Salvador; she gave Asner a lot of literature; she arranged for him to see a crude, church-funded Dutch documentary on that tormented nation. She explained that the crucial problem from her point of view was medical care in areas held by insurgent forces; medical supplies sent to El Salvador were always confiscated by government forces as part of a strategy of forcing civilians out of those areas dominated by the rebels.

"I always had a lot of chagrin over our total performance in Latin America," Asner says, "and above all our indifference to the lack of democracy and the lack of care. So Sister Pat got me started, along with a Salvadoran woman named Isabel Cardenas, of the Archbishop Romero Relief Fund. They were attempting to take care of the impoverished, the landless and homeless within the country itself and outside the jurisdiction of the junta. But nobody wants to get involved when it's all on the up-and-up and it's all Sisters of Mercy work. That's

is a fool, a woolly-headed liberal 'in over his head'..."

the problem. In 1980, we had no channels, no system for celebrities to get involved in this issue. I would go to my goddamned phone book and give them names and numbers. These were people who were always getting called and were always resenting the fact that they're on my list. At one point, after two such calls, Jack Lemmon's publicist finally called M.T.M. publicity and said, 'Would you please tell him to stop giving our number out!' In short, we were being fairly ineffective.

"Then a guy named Bill Zimmerman approached me. He had done a phenomenal job on medical aid to Indochina, and he told me he was doing the same for El Salvador, and would I be one of the titular heads for the committee? I thought about it and thought about it and finally said okay. And he knew how to do it. He got up a letter, which I signed after a few changes, and he got it out. Everything was cool, everything was fine. There were some internal conflicts between the Salvadoran groups, which were finally ironed out, and I was able to work easily and gracefully with the Romero people and the Zimmerman group. There was no untoward attention from anyone. The letter provided money. Early in the year, I was supposed to go to Washington and make the presentation, but because I've become someone identified with a lot of these causes, Bill Zimmerman didn't want to make that move unless there were some other prominent personalities to accompany me, so we decided to wait."

DURING THIS PERIOD, IN THE words of Asner's *Lou Grant* co-star Robert Walden, he became a "fanatic" on El Salvador. He read everything he could find about the subject in newspapers and magazines (from *Time* and *Newsweek* to *The Nation*); Sister Pat passed on specialized periodicals about Latin America, such as the *N.A.C.L.A. Reports*; he spent time with various Salvadoran exiles.

"I'm not an expert on El Salvador," Asner says, "but I'm a citizen who can read. Do I know more than Alexander Haig? I don't know. I don't know what he knows. But from what I read and what he says, I think I know enough to make some judgments about the place. And I think we're on the wrong side. I think we've ended up on the wrong side too many times in too many places. Why can't we ever back a nationalist revolution against a dictator before it becomes a Communist revolution? We made that mistake before. Why keep making it, over and over and over?"

Does he think actors have the right to

use their celebrity to speak out on political issues? Asner thinks for a moment. "Years ago, I'd see an actor talking on television about some issue, and I'd wish there'd be a subtitle saying, 'Remember, folks, it's just an actor.' I don't feel that way now. I don't think actors give up their citizenship the day they become actors. Hell, we have an actor in the White House now, and he didn't get there by keeping his mouth shut. Maybe now they should have a caption that says, 'Remember, folks, it's just a politician.' Sure, it's unfair to use your celebrity to speak out. But if it's unfair in a good cause, then maybe it's worth all the heat."

Last month, Asner was scheduled to go to New York for the "Night of 100 Stars," at Radio City Music Hall. He could go to Washington the next day, "a perfect day to do it, being the birthday of another revolutionary, named George Washington."

He was accompanied by actress Lee Grant, Ralph Waite of *The Waltons*, Howard Hesseman of *WKRP in Cincinnati*, and filmmaker Bert Schneider, and they were to present a \$25,000 check from Medical Aid for El Salvador to a group of Mexican doctors on the steps of the State Department. Later there was a press conference at the Capitol Hilton, and there was a moment, in Asner's phrase, that he was dreading. He read a statement in the name of the committee ("I knew there was some confusion," he

said later, "when I was introduced as Lou Gr. . . . That's all, Lou Gr. . . . And then as Ed Asner"). The man who plays the most famous city editor in America had to meet the press.

"After a bunch of tough questions, there was another one from the back of the throng of news people," Asner recalls. "If I'm in support of the revolution, and [the rebel front] wins and becomes Communist or Marxist, would you continue to support it? And I knew that the brush and the tar were waiting for me—depending upon the way I answered that question. And I responded that I was in favor of the people being allowed to choose their own government. If they chose such a government, then I'm quite willing for the people to have that government. But, above all, they should be able to choose the government, which they can't do now."

Asner sighs. "And that is what has created the placards on the union buildings that say I'm a COMMUNIST SWINE. And the other posters, from the Voice of Independent Poland—posters that ignore the fact that our union vigorously protested the anti-union martial law in Poland. I was all for that, whereas Charlton Heston, sticking to his guns, thought the union should not have engaged in the common A.F.L.-C.I.O. pronouncements on the subject."

The uproar that followed the El Salvador pronouncement was furious. Asner was accused of speaking for SAG without

authorization; he insists that he tried to make it clear that he was speaking for himself and other members of the medical committee and not for the union. In fact, he told one reporter in Washington, "My union will not be asked for one penny through me." Heston and his followers didn't make that distinction; they insisted on a hard-line approach to Asner, claiming he was "politicizing" the Screen Actors Guild. Within days, there were petitions circulating to recall Asner as SAG president. Ugly calls were made to guild headquarters. There was a death threat. There were jokes about Asner on the Johnny Carson show, which were fun, and letters to the trade papers and other newspapers, which were not such fun.

"Here we go again," wrote Ricard P. Winston to the Los Angeles *Herald Examiner*. "The left-leaning, weak-kneed nellys such as Ed Asner are telling their lies, giving aid and comfort to the Communists, trying to obscure the issue in El Salvador."



Old times: Reagan testifies at HUAC.

"... 'If there was true dissent, and anybody listening

William J. Morrison wrote in the same paper, "Asner is now fronting for ... a group which has joined our enemies in furnishing tangible aid to the Marxist guerrillas of El Salvador in direct opposition to the official policy of this country as presently pursued by America's duly elected and appointed officials." Another correspondent said that "sending American dollars to aid the guerrillas, however humane the motive, borders on treason."

Asner thus joined a long line of actors and performers whose personal political activities have held them up to ferocious criticism. In the 1930s, many actors, directors, and screenwriters supported a variety of social causes; some were Communists or Communist sympathizers, but most were not. They rallied to send ambulances to Republican Spain; they attacked the policies of Hitler and Mussolini (often in the face of outraged protests from studio bosses who did not want to lose German or Italian markets).

That generation of Hollywood people paid for their politics after the war. Many were accused of being "premature anti-Fascists." Those who were Communists and did not repent were cast out of the business; SAG president Ronald Reagan supported a 1947 guild resolution barring Communists from membership in the union. The blacklist effectively smashed leftist Hollywood into silence until the late sixties. (John Wayne, Adolphe Menjou, George Murphy, Ward Bond, and others were, of course, political all through the anti-Communist fifties, sitting on screening committees that often destroyed careers and reputations, but right-wing politics in the movie business has always had an easier time of it.)

In the 1960s, performers found their voices again; Jane Fonda was the most prominent, but Shirley MacLaine and Warren Beatty were heavily involved in the campaign of George McGovern; many others, fortified by the influence of the desperadoes of rock 'n' roll, also supported a variety of causes. Robert Redford has been strong on environmental issues, but has also supported candidates and made political movies (*The Candidate*, *All the President's Men*). For a long time, Fonda was punished for her travels to Hanoi and other activities; now she is back in the mainstream, and a conservative group, calling for a boycott of *Lou Grant* sponsors, has labeled Ed Asner "the Jane Fonda of Latin America." To which he

has replied, "I didn't know I was that cute."

There are, of course, also many Hollywood people who agree with Asner and defend his right to speak as a private citizen. Some of them have had trouble being heard by the opposition. There was a rally held on the evening of February 21 at North Hollywood High School by the Coalition of SAG Members Against Merger With the Screen Extras Guild. But actors who arrived hoping to debate the issue immediately found that they could not enter the meeting without first signing a pledge to oppose merger. More than 100 actors, including Martin Sheen, were kept out of the meeting by the anti-merger forces. Actress Diane Ladd was one of them. She says that when she told a stunt man that she supported merger, she was grabbed by the arm, pulled backward, and shoved out the door. Later, she said the closed meeting resembled "fascism and Communism, not democracy," a case of



"Tough guy": A scene from *Roots*.

"Ku Klux Klan secret-meeting time."

And here is Ed Asner, in his dressing room, picking at a blueberry muffin while such passions surge around him.

"If you want to call my activities about El Salvador a voice of dissent, that's fine," he says. "But there is no dissent taking place. If there was true dissent in Congress, and people listening to dissent, then I'd shut up. I've worsened the situation of celebrities' shooting their mouths off; I realize that. But there is no

dissent anywhere. I wish I didn't have to say anything. But I do."

HIS FATHER'S NAME WAS Morris David Asner, and he was an immigrant. He was also a junk dealer and a Jew, but perhaps the most important thing of all was being an immigrant. Morris David Asner, of Vilna, Lithuania, came first to New York just before the turn of the century. He worked for a year in the sweatshops of the garment district and then went west, settling in Kansas City. He married Lizzie Seliger, of Odessa, who had arrived in Kansas City via Galveston. They had five children, and Edward Asner was the youngest, born on November 15, 1929. The family lived in an apartment upstairs from the junk business. Across the street was the Armour company's packinghouse, and Asner's earliest memories revolve around the blood-soaked men who emerged from the packinghouse after slaughtering cattle for the tables of America.

"I remember one day in particular," he said one recent afternoon at the Hamburger Hamlet in Brentwood. "A steer had somehow broken out, got away, and there were men chasing it. It ran into the junkyard, making panicky noises, knocking over metal, these men after it. And I was scared to death. I was about five, and I identified with that poor animal. They caught it and took it away to kill it. But years later, when I thought about it, I began somehow to identify with the men who caught it. It was a trick. A way of protecting myself. It took years to get back to the original, and true, emotions."

The junkyard was in a section called the Bottoms, and for a long time, the Asners were the only Jews. Asner's childhood friends were Mexicans and Bohunks; Jewishness seldom came up. He wasn't aware of any feeling of separateness until later, when the family moved to a red brick house with a large elm tree in the front yard, at 1814 Oakland Avenue.

"Kansas City wasn't like New York," he said. "It was much quieter, much more peaceful. From what I hear, in New York, a guy'd come up to you in the school yard or someplace and say, 'All right, kike, let's fight,' and try to kick your ass. It was softer out there. It was subtler. A teacher'd be explaining the difference between a long ton and short ton and he'd say the short ton was Jewish. I'd hear that, and I'd bury it inside me, or I'd laugh and say, 'What'd he say?' Playing dumb, you know."

Asner's father could not read or write English; he spoke Yiddish, and he could

to the dissent,' says the actor, 'then I would shut up'..."

read Hebrew, and Asner was soon enrolled in Hebrew school at a local synagogue. The rabbi was young and progressive; among other things, he encouraged the children to act in small plays, usually scenes from biblical history. Asner remembers being a happy young man, except for these dreams.

"The scrap-metal business was a good one, very interesting, honorable," he said, "and I guess I would have stayed in it and felt pretty good about life, except for these romantic dreams. I don't know where they came from. The movies, maybe. Books. The radio. I got to understand there was a big world out there. By the time I was in high school I was majoring in *Getting Out*. I remember the last year writing off to these different places, jobs overseas. A job in Venezuela. Another one in the Amazon jungles. All off in some impossible place. I never got any answers."

At Wyandotte High School, he was an all-city tackle, and a picture of him in his football uniform—leaner, with a full head of hair—hangs on the wall of his office-dressing room. He also served as feature-page editor of the *Wyandotte Pantagraph*, and was talked out of being a newspaperman by his class adviser, who told him newspapermen don't make money. "So later I became an actor and starved," he said.

"I was a well-protected kid," Asner remembered. "I was the youngest, not only in my own family but among all the aunts and uncles and nephews. It was very good on one level: I had big brothers, teachers, people who spoiled me. But there was another level: I also had a thousand bosses. And I wanted out from under them."

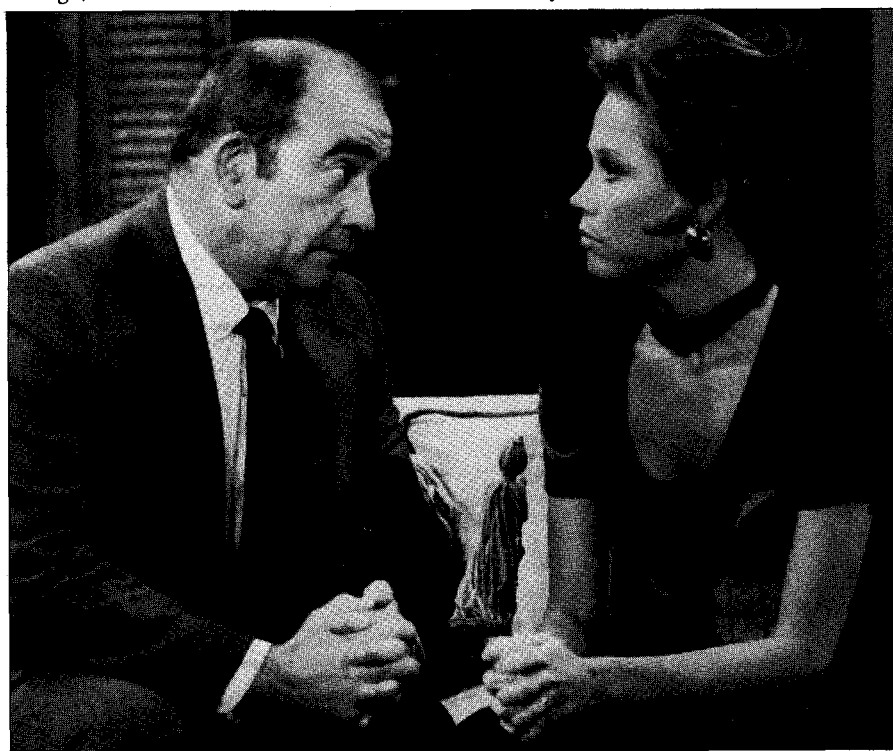
HE DIDN'T GO TO THE AMAZON jungle to get out from under the thousand bosses; instead he was accepted at the University of Chicago, then brimming with talent on the faculty and in the student body. Encouraged by his roommates, he made his debut as Thomas à Becket in a production of *Murder in the Cathedral*, by T. S. Eliot, and followed it with Yeats's *Purgatory*. He worked with young Mike Nichols; he acted in *Antigone* with Susan Sontag. And he soon knew that he had found some focus for his life.

"I've said this before," he explained, "but I didn't like myself. I wasn't sure why; I discovered a lot of that later, through psychoanalysis. But I wasn't different from a lot of other actors. I didn't like myself, and so I could become all these other people." Growing up, he had no ambitions to be a star; characteristically, he admired the character ac-

tors, the enlisted men of the acting profession. "There were great stars then—Cagney, Bogart, those people, but I never felt like one of them." He paused. "I never expected any of what happened later. I didn't expect to become a celebrity. I just wanted to be a good actor."

Asner spent two years at Chicago. Then, in 1951, he went off to the army for two more. Four weeks before his discharge, he received a letter from Paul

just didn't know what the hell I was doing. By the time I got back to Chicago from the army, I knew. I learned at an electronic rate. We worked sixteen hours a day. There was one point where we were doing *Cathedral* at any church that would have us; we were performing *The Dybbuk*, and we were rehearsing *Threepenny Opera*. I remember going home at night and these three plays were all in my head, and the ideas were com-



Breakthrough: With the star of *The Mary Tyler Moore Show*.

Sills inviting him to join a new Chicago theater group called the Playwrights Theater Club. The same basic people went on to form the Compass Players and later the famous Second City group. Among the people who moved in and out were Mike Nichols and Elaine May, Barbara Harris, Tom O'Horgan, Zohra Lampert. There wasn't much talk of politics; they were all kids full of ambition and excitement, and the blacklist and the activities of the House Un-American Activities Committee were all part of some distant, remote world.

"I didn't want to go to acting school," Asner said. "I didn't want to go back to the university. So I joined up with Paul, who is a monumental figure in American acting, and began to learn my craft. Mom would send me a *finif* now and then, sometimes a ten or a twenty; I never had to worry. It was the years before the army when I felt the grubbing for existence; I didn't know where I was going then, or how I was going to get there; I was in college, but I was working in the auto plants in the summer, and I

ing in so fast ... the rate of growth! I picked up from other actors; I picked up from guest directors—watched, learned, studied." He paused. "It was the lustiest period of my life." Now he paused for a long beat, almost a minute. "When it came to an end, I wanted to come to an end. Because I could have kept doing it until it was too late. I wanted to be thrust out of the nest—it was a nest—and shoved into New York."

He went off to New York in 1955. "Part of it, a lot of it," Asner said, "was ego. I wanted to see through which back door I could slink on my own." He had done 26 plays in two years in Chicago; in New York he spent three years in one play, as Peachum in the great Theatre de Lys production of *Threepenny Opera*. In New York, as in Chicago, he supported himself with a variety of jobs; the résumé includes cabdriver, post-office worker, delivery boy, encyclopedia salesman, steel-mill hooker-helper, and TV-advertising salesman. In New York, he worked in other Off Broadway plays, at the New York Shakespeare Festival, and

"... 'All I wanted at first was to be a good actor'..."

picked up a few jobs in TV. He spent five and a half years in New York, during that period when it was a great big beautiful town.

He married a literary agent named Nancy Lou Sykes on March 23, 1959; they were to have three children (today, after a prolonged separation, they are living together again). But after five years, the romance with New York began to fade. "I just got tired of the negativism," he said. In the spring of 1961, he and Nancy were on their way to California. Almost immediately, he began to get work in TV series: *Naked City*, *Slattery's People*, *The Fugitive*, *Ironside*, and many others. He was a good, solid character actor, an enlisted man. And then, in 1970, his life changed. He played a foulmouthed policeman in a TV pilot for *Doug Selby, D.A.* The show never got picked up, but Grant Tinker remembered the performance and brought Asner in to read for the part of the producer on *The Mary Tyler Moore Show*. This was comedy (and was to become the highest form of television comedy), but Asner had never done much comedy; he had always been cast as a somber prole.

"As soon as I read the script, I knew who Lou Grant was," Asner said, "and I wanted to be that guy."

Twelve years later, he is still Lou Grant. *The Mary Tyler Moore Show* is in

reruns, but Asner managed a difficult transition, shifting a comic character into a dramatic character without losing the audience. Now in its fifth year, *Lou Grant* is one of the few shows on television that don't insult an average intelligence. Like its predecessor, it features ensemble playing of a high order; the scripts are literate, intelligent, and, by the standards of television, unafraid.

"I hear people talking about Ed being on some ego trip here, and I want to hit somebody," says Robert Walden, who plays Joe Rossi, a reporter, on the show. "This is the most selfless, generous actor in this business. He helps everybody; he doesn't complain when the shows are not about him; he protects all of us. Yeah, he can play the tough-guy role, too. But there's this other part of him. Here I am, this kid from New York out here that first year. He's gruff. He can be curt. But on Thanksgiving morning, I get a phone call at the crack of dawn. It's Ed. 'You got someplace to go?' he says. I say, 'Uh, yeah, well, whatta you mean?' 'To eat the bird, stupid!' he says. 'Cause if you don't, get your ass up here.'"

There are lots of theories in Hollywood, among friends, acquaintances, and enemies, about the forces that drove Asner into the minefields of controversy. One is simple: He had separated from his wife and for the first time in years had time to devote to causes he had

always cared about. Another is the familiar theory of the mid-life crisis: A man leads a safe and successful life and renews himself through the creation of a new identity, in this case Activist and Union Leader. Another involves guilt: Asner, these glib psychologists say, was an enlisted man suddenly thrust into the ranks of the officers and made to feel guilty about the people he had left behind. He thus shows solidarity with ordinary unknown actors by walking the picket lines with them, serving as the president of their union, and risking the very popularity that has separated him from them.

"Who the hell knows?," Asner asks. "In anybody's life, all kinds of things are interwoven. But I can't complain about the rigors of my life. I don't think it's been a hard life. A lot of times I've just been in the right place at the right time."

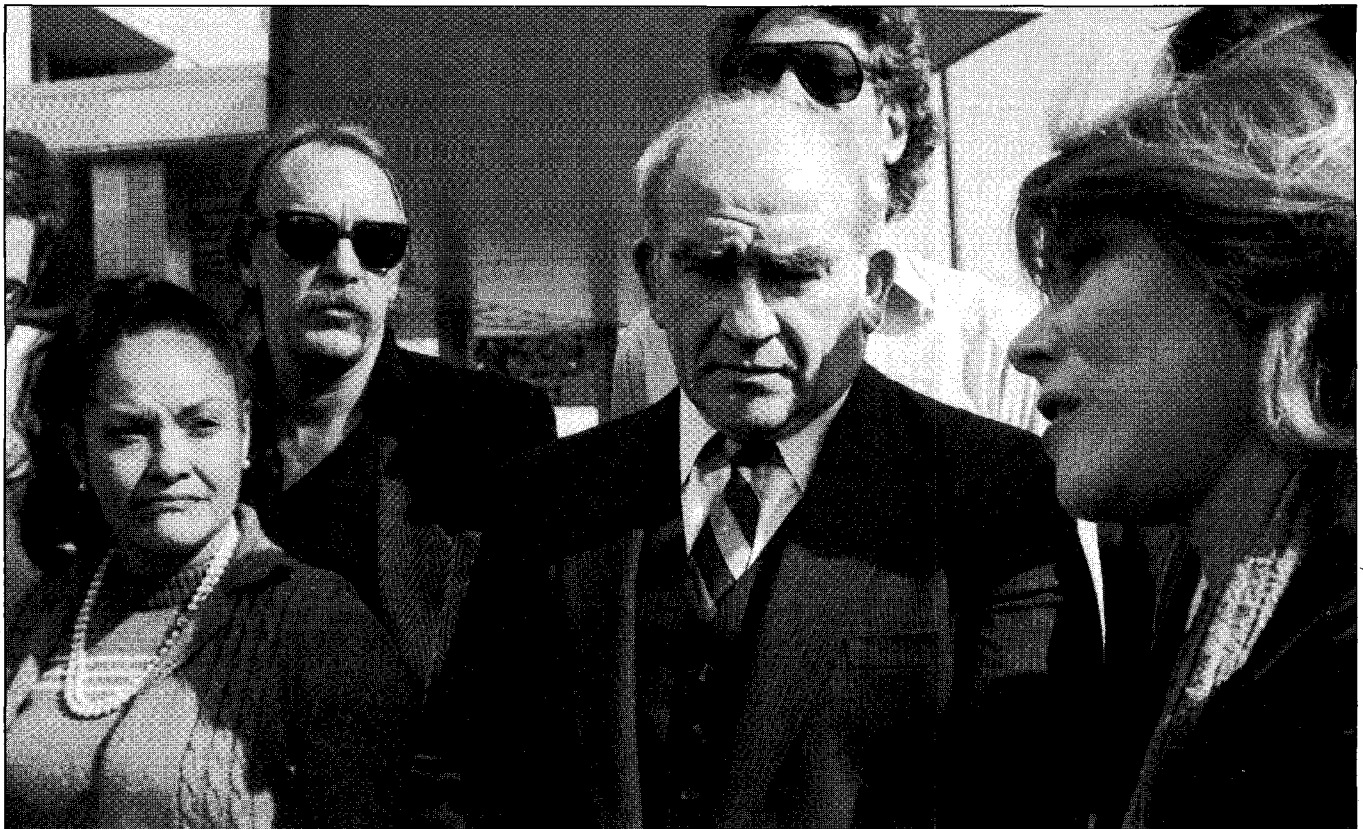
We were in still another restaurant. A waitress came over, young, brown-haired, hesitant.

"Mr. Asner," she said, "excuse me, but I'd just like to thank you for what you're doing about El Salvador."

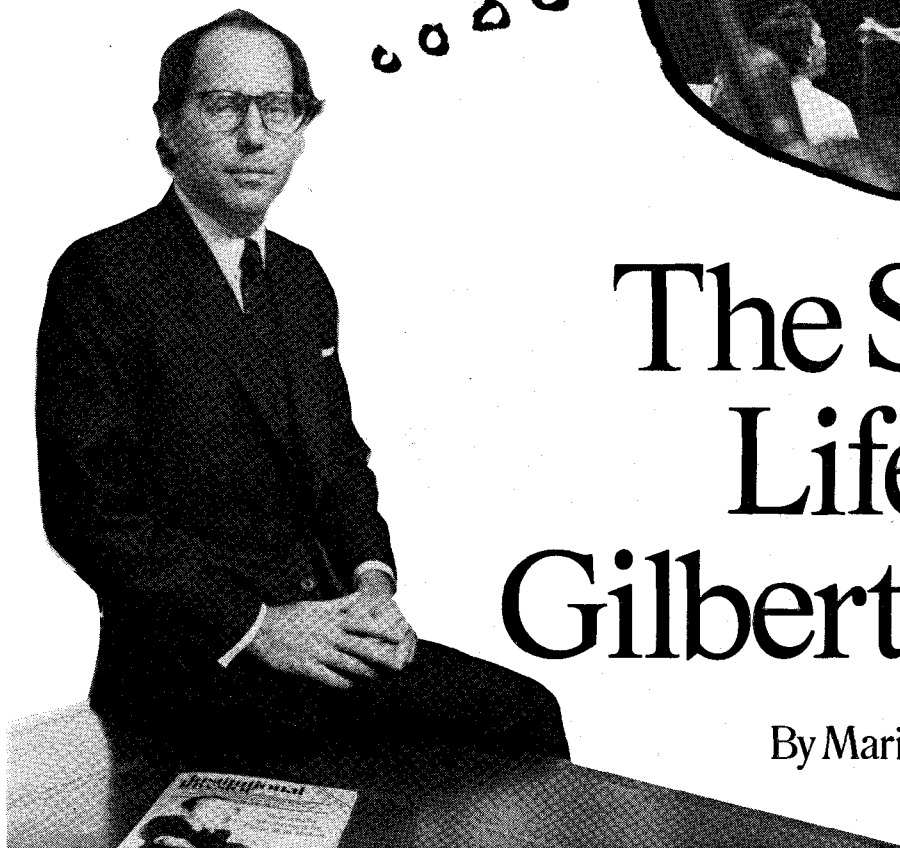
"Well, thank you, darling. That's very nice."

The young woman walked away, and Asner shook his head and picked at his finger.

"Well, I'll be goddamned," he said. "I'll be goddamned."



Citizen celebrity: In Washington with Howard Hesseman (second from left) of WKRP in Cincinnati and actress Lee Grant.



The Secret Life of Gilbert Kaplan

By Marie Brenner

“...For \$100,000 and nearly a year’s hard labor, a magazine magazine will get his dream of conducting the Mahler Second...”

IT IS VERY EARLY IN THE DAY. THE tall, well-dressed man who hurries to work looks like many others from the business world: sharp-eyed and forward-thrusting, rich, slick as a mink, maybe on his way to make a deal. The kind of archetypal New Yorker who thrives on arbitrage, the custom-made, the Fed, opening nights at the Museum of Modern Art. Winter mornings, he strides across 51st Street toward his office at *Institutional Investor*, where he presides as founder, owner, and editor-in-chief. The walk takes 25 minutes, and in that time Gilbert Kaplan can get a lot of his necessary work accomplished: He can conduct the entire first movement of the Mahler Second Symphony in his head.

He’s been working on it since last July, and by now he hears every bar group, variation, counterpoint, five-bar overlay; each French horn; the solemn, funereal mood; the interior *Dies Irae* chorale. It’s taken him months to be able to focus on

his 56 violins and what he will have to do next fall to keep them all in line. In fact, Kaplan has just about memorized the entire score of this 90-minute conductor’s nightmare, a symphony Mahler conceived as an allegory of life. The symbolism is appropriate: Gilbert Kaplan, who can barely play the piano, will be marking both his fourth decade and the fifteenth anniversary of his magazine by conducting the Mahler *Resurrection* Symphony with the American Symphony Orchestra on September 9 at Avery Fisher Hall.

This may seem like ridiculous intellectual chutzpa or, worse, a publicity stunt. It isn’t. Gilbert Kaplan is very serious. For the past eight months, only a few friends have known what he has been up to. He’s been working on this symphony for as much as six hours a day. He’s flown all over the world to hear orchestras play it. Conducting the *Resurrection* Symphony has always been his dream. He’s not there yet. He has

months of work to go and a treacherous fifth movement to master, complete with chorus, soloists, and offstage brass ensembles. In the past, the logistics of that movement alone required three conductors. It can now be handled by one—and closed-circuit TV. This kind of dream doesn’t come cheap: Paying his teacher, hiring the orchestra for rehearsals and performance, and renting Avery Fisher Hall will wind up costing him something like \$100,000. But he’s figured out a way to make it tax-deductible: The Gilbert Kaplan Mahler Second will be the centerpiece of his magazine’s anniversary celebration. Businessmen from 50 countries will be at the concert, he says—he’s timed it to come at the end of the World Bank meetings in Toronto.

But the money is the least of it. Learning to conduct Mahler, Kaplan says, “is the most ambitious thing I’ve ever attempted.” This from a man who, at 25, started *Institutional Investor*, a glossy financial monthly, on little more than

nerve. He says that at the time he didn't like business especially, but "there were no magazines that covered the field." Within months, his witty journal had so much advertising that it was considered a phenomenon. Now Kaplan employs 200 people, 60 full-time writers. With a readership of 240,000, a yearly subscription cost of \$95, "the Double I," as it's called, has sales of \$25 million. For a while, his company was even public, but then Kaplan decided he didn't like stockholders. He bought every share of its stock back.

None of which has qualified him to take on the Mahler Second. It is considered one of the most difficult pieces for any conductor to master. The piece takes about 90 minutes to perform and is filled with grandiose philosophical ideas: death, life, the metaphysics of the soul. The earth opens, the heavens cry, and there is a final triumphant resurrection explained with a complicated choral text. The orchestra is just as grandiose: Besides the offstage brass ensembles and the chorus, there are ten extra horns, eight trumpets, percussion, timpani. It is vintage Mahler, filled with gloom, doom, angst, and final absolution. The dead wake, the Day of Judgment comes, the bird of death sings, and, then, trumpets, bells, organs... *aufersteh'n!* All are risen.

WHAT COULD DRIVE ANYONE to take this on? Kaplan says that turning 40 had everything to do with it. "I began to think of it as a kind of demarcation point," he says. The usual syndrome applied. It was time to re-evaluate, to think about his life and all that he had accomplished. He seemed to have everything: three exquisite children, a terrific wife, loads of money, a collection of rare Magritte lithographs. But one piece of music obsessed him. "I began to think that I *had* to conduct the Mahler Second. I didn't take it on to be ambitious. I just had to do it."

Which meant he had to do it properly. Kaplan was aware he could be ridiculed, accused of Plimptonitis, staging a vanity production, or "waving my arms around like Danny Kaye." He risks comparison with Georg Solti, who just won a Grammy for his version. (And with other interpreters: See "Music," page 48.) But the risk is worth it to him. He feels as if the Mahler Second has followed him all his life. As a young man in New York, he worked for the American Stock Exchange and, through a friend, got to sit in on a rehearsal at Carnegie Hall. He had never heard Mahler before. The American Symphony Orchestra was rehearsing the Mahler Second. "I found myself bawling through the final movement," Kaplan says. The piece haunted him. "For the

next few years, if I found myself near an orchestra that was playing it, I would be there." His life began to change. He started his magazine. Then he met his wife-to-be on an East Hampton beach. One weekend, Gilbert and Lena were in London. "Would you like to hear some music?" he asked her. He opened the paper. The Mahler Second was being given at Festival Hall. He took it as a sign.

Thirteen years later, Kaplan found himself on a train to Philadelphia to talk to Sol Schoenbach, then director of the Settlement Music School, about his dream. That was about a year ago. Lena had encouraged him. Nobody else had. The few people he had discussed it with told him it would be "suicide." But at first Schoenbach was less negative. "I see no reason to dismiss the idea out of

four years. This conductor paused. "And then you still aren't ready to conduct the Mahler Second," he said. "It would be like trying to fly the Concorde when you can only fly a Piper Cub."

Time passed. His obsession endured. He could find no one to indulge his passion. Older conductors thought he was ludicrous. Most younger conductors had had no experience with the piece. Then the dean of Juilliard recommended Charles Zachary Bornstein, a young man who had studied in Vienna with Hans Swarowsky, one of the great conducting teachers of all time.

Like most young conductors, Bornstein was struggling, making the guest-conductor rounds. "I got back from an assignment and I had a pile of letters, from *Time*, *Newsweek*, *National Geographic*—all solicitations for money. At



In training: Kaplan (left) and teacher Charles Zachary Bornstein.

hand," he said over the telephone. There was even a possibility that Max Rudolf, the great conductor, might join them for lunch. It was not to be. In Philadelphia, Kaplan was told that Max Rudolf thought the idea "preposterous." He was told that it would take ten years to learn the piece. Schoenbach was direct: "He told me there was a difference between being musical and being able to conduct." Not to mention the other problems peculiar to Mahler: the double-length movements, the complicated orchestrations, the fact that every bar has shifting dynamics or a tempo change.

Discouragement was everywhere. "You can't possibly conduct Mahler until you've conducted Haydn," one conductor told him. Another lectured him on what it takes to become a conductor: You must be able to sight-read, have perfect pitch, play concert-level piano, then go to conducting school for at least

the bottom was a letter from *Institutional Investor*. I thought it was another bill. I waited to open it. When I did, I read a strange letter in which a man said he had a bizarre project he wanted to discuss with me. I had never heard of Gilbert or the magazine. But when I called him and he told me what he wanted to do, I said that he would have to have several practice sessions with an orchestra and that it would be prohibitively expensive, maybe \$20,000 a session. I said, 'I doubt if you can afford it.' There was a pause and Gilbert said, 'I can afford it.'"

They met in Kaplan's office at the Double I, a large glass room hung with Francis Bacon's. Bornstein felt awkward. "It was such a role reversal. I was a starving conductor. He was the president of a company." But he was touched when "Gilbert told me how dear it was to his heart to conduct the Mahler." And he was impressed at how well Kaplan understood the piece.

"...Kaplan's teacher expected a fight. 'Koussevitzky screamed at Leonard Bernstein,' he said. 'Mahler screamed at Bruno Walter'..."

They went to work. "I think I was his Eliza Doolittle," Kaplan says. Higgins was unorthodox. He had been taught the Swarowsky method, which involved analyzing bar groups, not starting with Haydn, not conducting each symphonic chestnut a dozen times. It was summer, and they were sweltering in the city. Kaplan had an idea: Why not let me rent you a cottage in East Hampton, and we can spend August working nine hours a day. They agreed that it would be a test. If by the end of the month Kaplan could conduct the 22-minute first movement from memory, Bornstein would commit himself to the project.

have to do this? It's such a nice day, why don't we go outside?" I would tell him that something he had to learn was good for him, and he'd say, 'You sound just like my mother.' He complained so much he made me feel guilty. Finally, I learned just to ignore him."

The days crawled by. "I had to play every line to him. Bar by bar," Bornstein says. That was the least of it. Nothing is straightforward in Mahler. Kaplan could not sight-read well. He had to memorize everything. There are no straight beating patterns. There are bars that overlie bars. He had to learn every note, every instruction, every point where the flutes

slowly, Bornstein learned to deal with his autocrat. "I'd say to him, 'Don't give me the complaining routine.' It was difficult because often he wouldn't trust me to go that extra inch." But Kaplan had a surprising affinity for the Mahler. He also had an affinity for hard work. "My score looks like a war plan," he says. "Every point where there is a tempo change I have it marked. That's the way I memorize it. Mahler often changed tempo every two bars. Each time is marked."

The test came in mid-September, when he faced the orchestra. Teacher and pupil began to fight. "I said to Gilbert, 'You're going to have to let me work with you in front of the orchestra.' Gilbert said, 'Absolutely not.' Then I said, 'Nothing we've been working on this whole month is going to take unless you let me.' I told him, 'Koussevitzky screamed at Leonard Bernstein. Mahler screamed at Bruno Walter.' But Gilbert said, 'In front of the orchestra you will not correct me. You can tell me up in the room.' I kept trying to explain to him that orchestras are used to conductors and their teachers. I said, 'They won't hold it against you.'"

Nothing worked. For a week before he faced the orchestra, Kaplan watched Zubin Mehta rehearsing the same piece. He then told him, "I'm going to try to conduct the Mahler Second," and Mehta said, "Well, I'm glad you use the word 'try.'" Even that didn't daunt him. He stood before the orchestra without his teacher. "Nothing prepared me for that first reading," he says. "When you work with a record, it just keeps going. In front of the orchestra, I'd give the downbeat and there would be no music for a moment. That was a big shock."

Still, he got through it. After three tries. At the end, the orchestra applauded him for his effort. That was all they were applauding him for. "When Gilbert got in front of the orchestra," his teacher says, "there were those hundred pairs of eyes staring at him. He just wasn't able to hold the tempos. That was clear." His spirits sagged. He thought he might give up. "He had a really down month after that," Bornstein says. Kaplan, ever the optimist, glosses over this period. He had another conductor listen to his tape of that rehearsal. The conductor told him it was "amazing." "Most professionals don't do that well the first time," he said.

Back came Kaplan's spirits. On to the second movement. But Bornstein realized he would have to be tougher. "I started a subtle campaign to get Gilbert to let me work with him in front of the orchestra. I would say, 'You did that so



Leader of a big-time band: Rehearsing with the American Symphony Orchestra.

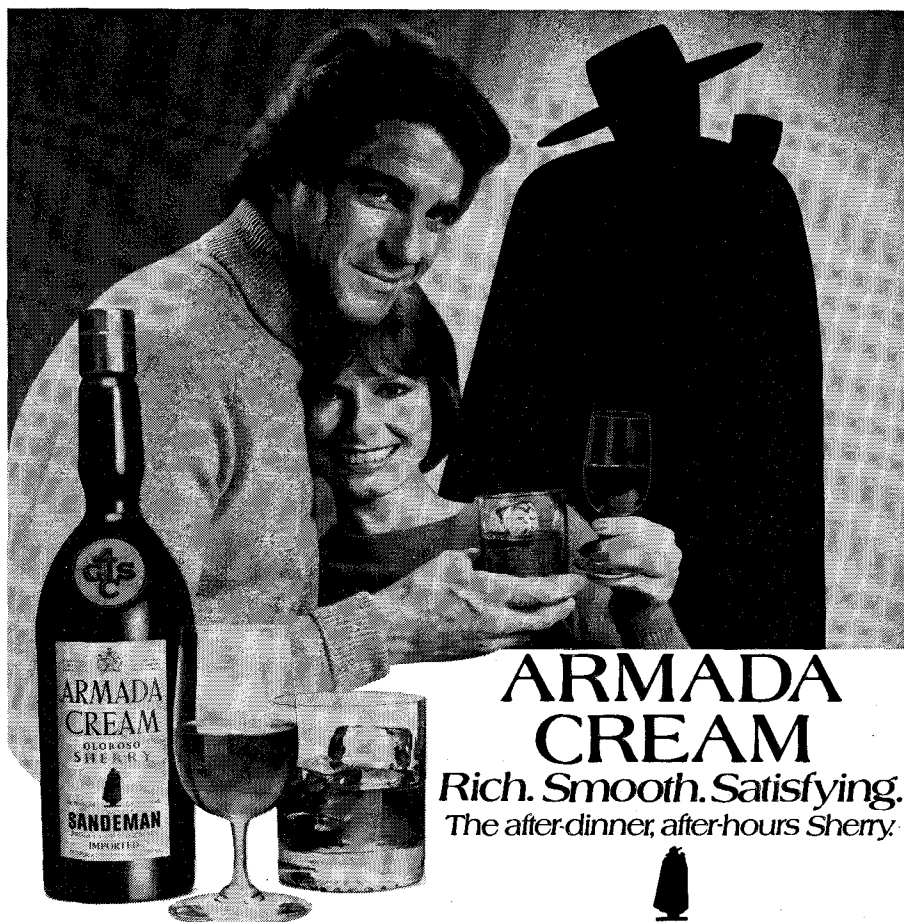
KAPLAN HAD AN ELECTRIC PIANO moved into an East Hampton cottage, and a local carpenter was recruited to build a podium. The work process was arduous. How do you teach a novice to conduct? The physical aspect was tackled first. "You can't imagine the stamina required to move your arm to music," Bornstein says. "It's like getting a pitching arm in shape. Gilbert had never done anything like this before, so I would make him beat to Bartók or Beethoven or just to the metronome for hours at a time, and then I would turn the sound off to see if he could keep the beat going. The Mahler movements are so long. You get to the thirteenth minute in one of his movements—which is the average length of most pieces—and you think to yourself, 'How am I ever going to get to the twenty-second?'"

In the beginning, Kaplan was impatient. "Gilbert would say, 'Why do we

come in. He had to understand the nuances of the *Dies Irae* chorale. "This comes in the first movement," Bornstein says. "It's really the musical meat, played by the horns. But I had to get him to understand that, as the conductor, he wasn't allowed to conduct the meat, he had to keep his horns in mind, he had to concentrate on his 56 strings. They were the ones that needed him."

Each day, they would work with records. There were falterings along the way. "Gilbert would leave very discouraged, saying, 'I will never remember this. I don't know if I can do this.'" Once, Bornstein had his doubts as well. A complicated passage was involved. The next day, Kaplan appeared, smiling. "I listened to that section twelve times before I went to bed," he said. "Watch me." On came the music. Bornstein watched. "It was perfect," he says.

Part of the struggle was the paradox, Who is teacher, who is pupil? Very



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lousy at Carnegie Hall. Look at this, the slightest little subtle beat and you did it in such an exaggerated way.' Or I'd say, 'Are you ready to let me work with you?' "Bornstein began to despair. "Just before the second reading I said, 'Gilbert, you're going to have to cancel it.' He was shocked. I said, 'If you don't let anybody tell you a damn thing, the same thing is going to happen that happened the first time.' The point of teaching conducting is that the theoretical work is only 50 percent. The other 50 percent comes in front of an orchestra."

A few weeks ago, Kaplan conducted two movements with the orchestra. Charles Bornstein sat with him. At the end, they were both ecstatic. "I couldn't believe the quantum leaps of improvement," Kaplan says. "Little by little he's beginning to become a conductor," Bornstein says. He's also beginning to give his teacher that extra inch. "Charles and I have an understanding," Kaplan now tells the orchestra, to explain his teacher's presence.

PUPIL AND TEACHER'S WORK IS only halfway through. Ahead, the dangerous fifth movement and the coordination of the chorus, the soloists, and the brass ensembles. There are more trips planned to listen to other conductors' Mahlers. Kaplan has just come back from Amsterdam. He will hear his favorite piece in Australia and Japan. Now he's confident enough to grill the maestros about their interpretations. He can ask a conductor, "Why play that bar off the strings?" He can go to his teacher and demand, "Why does this five-bar phrase have to be done this way?"

Recently, in his office, Kaplan tried to explain a complicated portion of the score. Mahler's instruction was uncharacteristically imprecise. It was, first, *pesante*, heavy, and then, six bars later, *beruhigend*, which means playing as calm as the calmest sea. Kaplan was explaining his interpretation of that passage—he would maintain the heaviness until the sixth bar. He sang it to illustrate it: Ba-ba-ba-baaa-ba. He said that after going over it with one conductor, the conductor changed from his interpretation to Kaplan's. As he spoke, Kaplan was surrounded by his financial journals. A new Yves Tanguy was in a drawer. But his mind was on Mahler. He was filled with plans for his debut. The Westminster Choir has been signed, as have Carole Farley and Birgit Finnilä to sing the solo parts. He sees his teacher three or four days a week. "My work hasn't suffered at all," Kaplan says. "If anything, I have better concentration. And I've learned so much doing this. I've learned that you should never listen to discouraging advice." He paused. "And something else. You should always follow your dreams."

How Sweet It Isn't For Sugar

By Joe Klein

The Knicks' Unguided Missile

ON A VERY COLD SUNDAY night in January, the New York Knickerbockers played basketball at Madison Square Garden, and just about nobody came. The players—giants though they are—were dwarfed by the vast, empty swatches of green, yellow, and orange seats; the game seemed tucked into a small, sad corner of what the public-address announcer insisted was “the world’s most famous arena.” The attendance was said to be 7,558 (the smallest crowd since the Garden moved to 33rd Street, in 1969), but even that was an exaggeration: The figure included 6,000 season tickets, many of them held by corporations whose executives and clients had better things to do that evening.

The game itself, against the Washington Bullets, was standard National Basketball Association fare—boring, sloppy, and listless—and as the third quarter began, I drifted into a conversation with Lewis Cole, the author of *Dream Team*, a book about the now legendary Knick championship team of 1970. We talked—as pro-basketball fans do frequently these days—about how tragic it was that such a beautiful sport could turn so sour. “Ten years ago,” Cole said, gazing at the vacant upper reaches of the Garden, “this was the most fashionable place in town to be. Now it’s the least fashionable.”

Occasionally we would be interrupted by Michael Ray Richardson, the Knicks’ all-star guard, performing an awesome athletic feat—outleaping men far taller to snag a rebound, outrunning everyone

from one end of the court to the other, soaring toward the basket (and, while floating, surveying three or four options, seeming to panic, then continuing on), often soaring a bit too hard, too fast, the ball slamming against the glass and skittering off the rim into the hands of an opposing player. None of this had much effect on the game (he threw away as many points as he scored), except perhaps to awaken the other players, who, as the third quarter ended, seemed to realize they were involved in a close one. The character of the game changed then: It was no longer boring and listless, just sloppy.

Midway through the fourth quarter, Richardson made an impossible shot—off-balance, falling away from the basket, more desperate than purposeful. “Uh oh,” said Lewis Cole. “Now he’s going to keep on trying that one.” And he did. The Knicks fell behind, caught up, surged ahead, fell back again. The fourth quarter ended in a tie, and the game was lost in overtime when a Washington player heaved an impossible last-second shot cleanly through the net.

Afterward, the Knicks sat around the locker room, languidly responding to questions from reporters, talking Sportspeak, an impenetrable dialect consisting mainly of the words “intensity” and “execution” repeated endlessly. Campy Russell said, “We have to go out and play the game.”

The Knicks’ antique coach, Red Holzman, opaque as always, said, “When somebody beats you like that, it doesn’t mean they killed you.” Still, the Knicks seemed to be nothing less than

"...Michael Ray Richardson, the Knicks' superstar,

moribund, and slipping toward rigor mortis.

Richardson emerged from the shower, rubbed Fulla Waves into his hair, showed off his new gold watch to a teammate, and muttered to no one, and about nothing, in particular, "I'm tired of these motherf-----s—enough is enough."

MICHAEL RAY RICHARDSON is an unguided missile, a force of pure libido on the court (and off), immensely gifted, naïve, selfish, and kind. He seems thoroughly confused by the embarrassment of riches and attention that has engulfed him. He doesn't have the balletic grace of Julius

him can be a struggle. Questions such as "How many brothers and sisters do you have?" "Are they older or younger?" become an adventure. He has six brothers and sisters: three older brothers and three younger sisters. No, there's a younger brother too... two older brothers. It is excruciating to listen to this. One hopes for the best, that his problem is nervousness or shyness and not something more prosaic. He *does* have the ability to turn a phrase, occasionally, in post-game interviews; in fact, after one particularly dismal loss in December, he coined what has become the most memorable quote of this awful season: "The ship be sinking."

In a city where great athletes often become great celebrities, Richardson

the community, attending dinners, promoting the team, but he is either unwilling or unable to do it. "It's such a waste," says Maurice Lucas, the intimidating and intelligent forward who has represented the Knicks in Richardson's place more than once this season. "He could have the same power in this town as Julius Erving has in Philly, or Magic Johnson in Los Angeles." But Richardson remains an invisible man, shackled by his shyness and, perhaps, by an inability to comprehend what is at stake—and also by his anger.

He has been angry, off and on, ever since he joined the club, four years ago. At first, he was upset because he wasn't getting enough playing time—a typical rookie complaint—and he demanded to be traded. Eventually he proved himself on the court and demanded that his contract be renegotiated; it was. Now he's demanding that it be renegotiated again. He is making about \$200,000 this year (half of it to be paid in installments from 1987 to 1996), and will be making \$300,000, all cash, next year—a princely sum by almost any standard, except the latest in pro basketball. He thinks he should be making twice as much. It preys on his mind. It affects his play. When we meet for lunch, it is the first thing he mentions after I congratulate him on making the all-star team.

"Thanks," he says. "Now maybe the Knicks will give me more money."

"We're not negotiating. He has a contract," says Sonny Werblin, the president of Madison Square Garden, who has grown increasingly frustrated with his star. "Sugar is one of the most talented basketball players around, but he's immature. He's susceptible to anything people tell him. Whoever talks to him last is the one he believes. You could walk up to him on the street and say you could get him a better deal and he'd hire you as his agent. Hell, he's had four or five of them already. We try to protect him, to explain things, but there's very little reaction when I talk to him. I don't think he's had much education, although he says he has a business degree. This is the problem we have in sports nowadays."

"The team is hiding behind that contract," says Don Cronson, one of Richardson's most recent agents. "They take Michael out, pat him on the head, tell him this or that, and he buys it. He's not a great businessman—he's too impetuous, and he's the first to admit it."

Caught in the middle, Richardson seems—as he often is on the basketball court—stuck in midair, desperate to do *something*, fighting the forces of nature that would bring him back to earth.



Odd acquaintance: "He is so shy, my favorite baby," says shop owner Sam Cohen.

Erving, the Philadelphia 76ers' gravity-defying forward, or the cool of former Knick great Walt Frazier, but his style is as distinctive: an uncanny quickness that as often as not leaves him out of sync with his teammates; an array of moves that may startle Richardson as much as the fans; an enormous raw talent; and a thoroughgoing lack of control when the game is on the line. With his combination of great ability and little discipline, Richardson may well personify the current malaise of professional basketball—a game that can be a gorgeous spectacle when played well, but a chaotic monstrosity when played selfishly.

He is called Sugar. Why?, I ask him. "Because in college all the girls thought I was so sweet," he says. It is a rehearsed line, and one of the few he delivers well. He stutters badly—sometimes it seems his mouth wants to get the words out faster than his brain can formulate them—and trying to communicate with

has barely made a dent. Unlike Joe Namath or Reggie Jackson (or Walt Frazier), he has not become a fixture in café society; indeed, he lives in a two-bedroom apartment in Hackensack, New Jersey, and does not appear to have any interests—that he'll talk about—aside from basketball. He is six feet five inches tall, nearly 27 years old, and surrounded by people who regard him as a child.

How did he spend the off-season last year? Playing ball, in Europe and Israel. What will he do when he retires? It is immediately apparent that he hasn't thought much about the future, but, having been asked, searches the universe of possibilities and comes up with "Coach. I could coach high school." Thinking about it, he gets into the idea. "Or maybe college, or even pro. I think I'd be pretty good at it."

The Knicks would like Richardson—their best player, their all-star—out in

is a force of pure libido on the court and off..."

"He's no different than a lot of the guys nowadays," says Butch Beard, a Knick assistant coach and a member of the Golden State Warriors' 1975 championship team. "They live in a dream-world. They have absolutely no sense of what the real world is like. Everything is done for them. They've been pampered ever since they were kids because of their incredible athletic abilities, and they expect to be able to get anything they want. Pro basketball has become a two-hour soap opera."

And like many a character in the soaps, Michael Ray Richardson has about him the air of a tragedy waiting to happen.

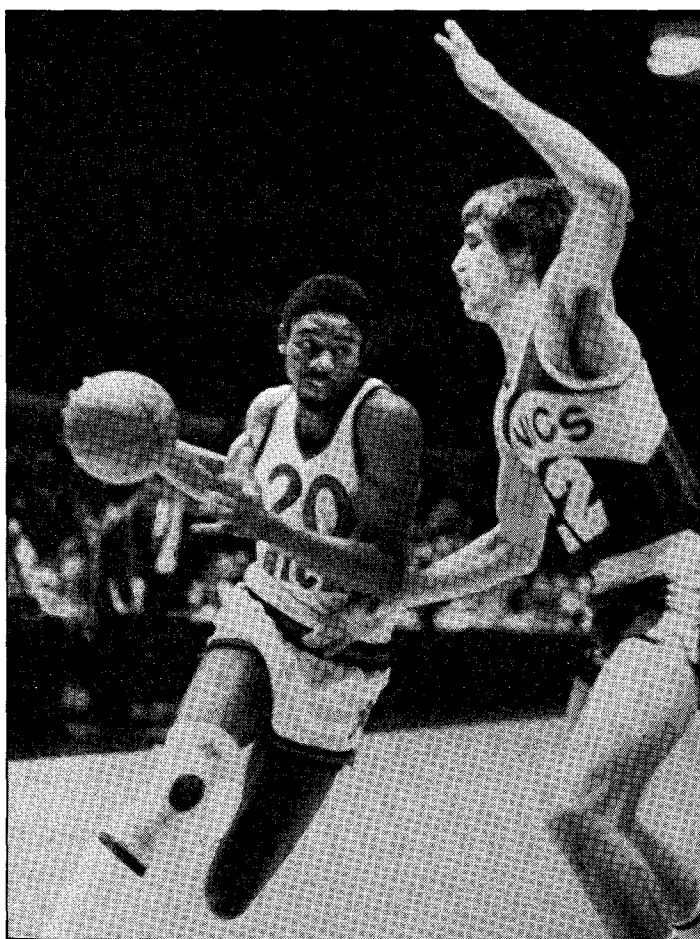
I WAS BORN IN LUBBOCK, TEXAS. MY father was in the service. He left when I was about six. After he left, we moved to Denver. I don't know why. My mother raised all six of us. My grandmother was there, too. It wasn't, you know, poverty. My mother had a good job as a supervisor in the cafeteria of a hospital."

Ever since Daniel Patrick Moynihan's study of the structure of the black family was published, in 1965, there has been controversy over the preponderance of fatherless families in the black community. The controversy has become especially intense in the N.B.A., where the not so tacit assumption is that players who come from mother-dominated homes tend to be more childish, less responsible, and wilder than others. It was a common theme—among whites and blacks—when discussing Michael Ray Richardson, although few wanted to be quoted on the subject. "It's no accident," said one person closely associated with the team, "that Sugar and Ray Williams [the former Knick guard] became such good friends. Ray's dad died when he was a kid. He had that same sort of childish streak in him."

"I think you get a lot of these guys coming from poor homes," says Irwin Weiner, one of Richardson's former agents. "And, especially the kids who come from homes without fathers, they get all this money when they come into the league, and it scares them. They don't know what to do with the responsibility. The easiest thing to do is to spend

it. So what's the answer? I think every team should have a shrink. No kidding. I think every team should have its own psychiatrist for these kids."

Unlike many other players in the N.B.A., Richardson didn't have dozens of college recruiters hovering about his home, offering cars and no-show jobs, begging him to become the campus savior; he wasn't entirely unnoticed, though. "The big star at my high school was a guy named Phil Taylor," Richardson says. "He got the attention and overshadowed me. I was recruited by Iowa, Arizona State, Colorado State, and some others. But I decided to go somewhere where I'd be the big star, make a name for myself. So I went to Montana."



Reckless abandon: An awesome talent, a lack of control.

Eddie Donovan, the Knicks' general manager, remembers watching Richardson play as a collegian. "He wasn't playing against the strongest competition, but, Jeez, you can just sense a great athlete." Donovan seems to drift off, remembering. "But there's always an adjustment problem for kids who come from smaller schools like that. The coaches will usually build a system around them, emphasizing their strengths and forgetting their weak-

nesses. So it isn't just that they're pampered and used to being the center of attention. It's also that, in a technical sense, they're *incomplete* players. In the old days, pro players tended to be more complete—they'd do the little things, the basic things like rebounding, playing defense. But not anymore."

"Why not?," I ask.

"Why not," he says, with a hint of frustration. We have stumbled onto The Conversation again: What's wrong with the N.B.A.? "Maybe they've gotten so good it's too easy for them. Maybe they figure: I don't have to play defense—I'll get the two points back down the other end."

There are three levels of financial blandishments that have enabled professional athletes to become a kind of dissolute royalty in America. There are, of course, the fabulous salaries. The second level consists of commercial endorsements and product deals—even the most marginal player can receive thousands of dollars from a sneaker company to wear its brand. And then, less formally, there is a coterie of friendly businessmen who like to hang around athletes and are willing to pay for the privilege, in cash or kind.

Sam Cohen came to the United States from Israel in 1976 and became a partner in a stereo-equipment store. Like many Israelis, he is fanatical about basketball. "Everybody in Israel seemed to know someone in New York, and so the Knicks have always been the most popular American team. I've been a Knick fan for as long as I can remember."

One day soon after he arrived in America, Cohen was thrilled to see Bob McAdoo, of the Knicks, walk into the store. McAdoo had a long list of equipment he needed, and a

price: \$5,500.

"I'll give it to you for \$3,900," said Sam Cohen. "It's a privilege."

McAdoo brought other players to the store, including Michael Ray Richardson. "I like all the players," says Sam Cohen. "But I had a special feeling for Michael. My heart went out to him. He was so shy, like a baby. I told him it was a very bad city, an evil city, and he had to be careful. I told him to come for advice whenever he needed me, and

"...He played angrily and foolishly when the team

pretty soon he started coming around the store every day. He didn't have any friends. He didn't have any family in New York. He'd ask my advice on this or that, to buy or not to buy. Eventually, I take him as partner in Hazy Electronics, my store on 30th Street.

"He's like my son. He is my favorite baby. Sometimes when they come in from a road trip, I go to the airport and meet him, and it makes him feel so good, like there's someone who cares about him. He has such a good heart, like you don't see."

"Sam is like a father to me," Richardson says. When asked who his friends are, he quickly says, "Sam and Ray." Anyone else? He is silent, thinking, then quietly: "No."

IN HIS FOUR YEARS WITH THE Knicks, Richardson has had two close friends on the team: Bob McAdoo and Ray Williams. Both were extremely talented, though selfish, players, and both were traded. McAdoo—a sensitive and intelligent man off the court—was traded toward the end of Richardson's first year. "I still don't understand it," he says. "They didn't even tell Bob he was traded. He learned it from the papers."

After McAdoo departed, Richardson drew closer to Williams. "It was weird how close they were," says a reporter who covers the team. "They'd *always* be together, chattering. A world to themselves. That was part of their problem, too: They were a world to themselves on the basketball court."

For his part, Ray Williams is entirely unwilling to talk about that world. "Our friendship is between us," says Williams, who has played spectacularly for his new team, the New Jersey Nets, but feels he was banished across the river. "Every time anyone wrote about me and Sugar, they blew it out of proportion. They started writing about me and Sugar doing this and that, and next thing you know, look where I am—over here in New Jersey."

Together, Williams and Richardson were perhaps the most talented, exciting, and least astute backcourt in the league. Their sheer ability enabled the Knicks to win 50 games last year—but it was an illusory success. In close games, especially against the better teams, the Knicks would crumble. Management soon soured on Williams—due to a combination of contract problems and Ray's tendency to fog out at crucial times—and last fall he was traded.

"What's the difference between Williams and Richardson?" I ask Sonny Werblin, who is sitting in his plush Madison Square Garden office, fingering

what appears to be a presidential invitation.

"Not much," Werblin says bitterly. "Richardson's a better defensive player. Williams would give up as many points as he got you."

When I mention that Williams's departure has left Richardson somewhat alone on the team, Werblin explodes: "He doesn't have any friends? How *could* he have any? He can't communicate. What could you talk to him about? He doesn't read anything. He comes up here once—he is sitting on that couch right over there—and I tell him, 'Sugar, there are places in this town where you can go to college 24 hours a day. Why don't you take some courses?'"

"Werblin is probably pissed off about the kid wanting to renegotiate again, and I don't blame him," says Irwin Weiner, who negotiated the last deal and therefore isn't exactly an impartial observer. On the other hand, Weiner—who represents Julius Erving and Walt Frazier, among others—is considered one of the more reputable agents, and not one to negotiate a bum deal. "I mean, Richardson asks for a \$100,000 loan so he can buy a house and bring his wife and kid to New York. This is a good deal for the Knicks. They want him to live here, do endorsements and promotions in the off-season. It's good for the club. But he doesn't buy a house, and next thing you know, he's not with his wife anymore. He's still living in an apartment over in Jersey. What happened to the money for the house? Who knows." (Richardson now says he is back with his wife.)

The story of Richardson's contract is Byzantine, to say the least. Everyone involved has a different version, and the truth is elusive at best. Briefly, though, Richardson's first agent was Alphonse Dotson, a former football player, who negotiated a four-year deal, \$100,000 per year in cash and \$90,000 deferred, plus a \$75,000 signing bonus (\$50,000 cash). Later, Richardson hired another agent, Don Cronson, to manage his financial affairs, and Dotson faded from the scene after negotiating a settlement with Cronson (which Richardson, of course, paid for). Managing Sugar's finances turned out to be an honor without much profit. "Michael likes expensive toys," says Cronson. "He has good taste, expensive taste. I'd have liked to set aside more of his money for the future, but, hey, it's his money. If he comes in and asks for this or that, you can give him advice, but you can't really say no."

Enter Irwin Weiner: "Michael was doing some endorsements with Walt Frazier, who I also represent. He said he was broke. He wanted me to renegotiate

his contract. I told him if he waited a few years, until the current one expired, he could make a lot more money. But no. He was calling me eight times a day."

RICHARDSON TELLS A SOMEWHAT different story. He says he wasn't broke, and Weiner approached *him*. He also says he was scared: Toby Knight, a well-respected Knick, had wrecked his knee only a few days after negotiating a long-term extension to his contract. "If Toby hadn't done that, you think the Knicks would still be paying him?" Richardson asks. "My career could end any night. I wanted some security."

So Weiner proceeded to negotiate a new deal for Richardson, which didn't make Cronson very happy. "Sure, I expected to negotiate for him," Cronson says. "But you can't force a guy. Look, I'm no Boy Scout, but I don't like other agents coming in on my players." Cronson adds, "Weiner sweet-talked him. He negotiated a bad deal, took a \$56,000 fee off the top, and walked. The thing has an odor to it."

"A bad deal?" Weiner asks. "I got him three years: \$300,000, \$350,000, and \$400,000—all cash. That was terrific at the time. He also got a \$75,000 signing bonus and two low-interest loans so he could buy the house he didn't buy. What's so bad about that?"

"What about the \$56,000 fee?" I ask Weiner. "Most agents take their cut in installments."

"Everything started to come up," Weiner says. "The kid wants me to make a sneaker deal for him. So I start calling around and I find that he's made deals with two, three different companies already; with some he's taken money, with others no. I begin to think, 'What is this? Maybe he's not going to pay me either.' So I took my fee off the top, and I worked hard for it. It took me months and months to get the Knicks even to discuss it."

Exit Weiner. Re-enter Cronson.

At first, Richardson seemed pleased with the deal. "He was going around saying that he beat the Knicks. He really thought he'd taken them to the cleaners," says a reporter who covers the team. Within months, though, the laws governing free agents (players whose contracts have expired) changed, and several spectacular contracts were signed. Otis Birdsong, of the Nets, got \$850,000 per year. The Cleveland Cavaliers signed James Edwards and Scott Wedman, neither of them all-stars, for \$700,000 each. "An interesting deal," says Sonny Werblin, "when you consider that Cleveland's *gross* last year was \$1.4 million."

needed him. Twice he was ejected from games..."

Richardson heard the numbers and began to sulk. The season opened with Williams gone (having signed for \$500,000 with the Nets) and him demanding that the club renegotiate *again*. "It's a matter of pride," he says. "It's getting what you deserve."

His play suffered. He was still a monster on the stat sheet—leading the team in scoring and assists, second in rebounds (highly unusual for a guard), first in minutes played—but he was playing foolishly and, at times, angrily. He began to lose his temper on the court and accumulate technical fouls; twice he was ejected in close games against Philadelphia. After one of the games, Maurice Lucas told him to think more of the team.

"I gotta be a man," Sugar said.

"We lost two close games on the Coast when Sugar was on the bench in the fourth quarter because he'd picked up some stupid fouls," says Werblin. "You want your star player in there, not on the bench."

"I think the contract has something to do with it," says Cronson. "It's frustration and trying too hard to do too much. The funny thing is, Michael didn't have a single technical foul in four years of college."

BUT THERE WERE other, more subtle problems with his play. With Ray Williams gone, more attention was focused on Richardson, and his defects as the team's pivotal player became more obvious. The Knicks were losing too many close games. They seemed to freeze in the last few minutes, grow confused, throw up silly shots. "The last 5 minutes of a game are different than the last 43," says Eddie Donovan. "The play slows down. You need someone who is disciplined, cool, and controlled running the offense." Whoever that person is—and it used to be Walt Frazier—it doesn't sound anything remotely like Michael Ray Richardson. "Sugar has a problem down the stretch," Donovan admits. "But he's learning. When he matures, he'll be able to control the team in the last few minutes."

Richardson acknowledges the problem: "I play fast better than I do slow."

A gallant admission, but not of much use to the Knicks as they continued losing in January and slipped toward last place. "He's too impatient," says Butch Beard. "Sugar always plays in the fast lane. He lives in the fast lane, too. We expect more from him. We expect him to calm down, not to be such a helter-skelter player. He's not playing as well as he can, maybe because his mind is on other things—like the contract."

As the team deteriorated, Sonny Werblin grew more frustrated. He is a businessman and doesn't seem to know much about basketball. "What can I do? You tell me," he says. "They said they needed a power forward. I got them Lucas. The team got worse. Now they want a point guard. Last year, Rich-

Richardson for selfish play, there was a scuffle, and the two had to be held apart by teammates.

Richardson, of course, was only one problem on a team full of them, but his continual carping about the contract seemed to set the tone. The other players began to whine: Bill Cartwright complained he wasn't getting the ball enough; Marvin Webster wasn't getting enough playing time. And on and on. When Sly Williams used an injury to his toe as an excuse during contract negotiations to stage a sit-down strike, a club official called it an attack of "Sugaritis."

On Wednesday, January 27, the Knicks found themselves in last place. That afternoon, Richardson sat in the coffee shop of a Boston hotel, having a mild attack of "Sugaritis."

He was alone (of course) when I joined him at the soda fountain. We talked about his heroes (Julius Erving) and teams he had enjoyed playing against and his mother and eventually, as always, his contract.

"Next time, I'm going to do it myself," he said. "I know what I'm worth. You only need the lawyers for the fine print." He stopped a moment, apparently continuing the conversation somewhere within himself, then re-emerging: "This Larry Fleisher is pretty good, though. Look what he got Marvin—\$600,000. Hah. Marvin."

"Would you have Fleisher negotiate your next contract?," I asked, thinking of the long-suffering Cronson.

"I'm thinking about it."

(Several weeks later, Don Cronson received a letter from Richardson announcing he had a new agent—Pat Healy, of Seattle.)

"I just hope," said Butch Beard an hour later in the same coffee shop, "that Sugar doesn't get lost in the shuffle."

Lost in the shuffle? An image came to mind of all the stories about boxers—former champs—who are found drunk in the street, or driving cabs. I asked Beard if he thought many of this generation of high-paid basketball players would be like that in ten years. "I hope not, but I'm afraid so," Beard said. "On the street corner, drugs, hanging out..."

"Lost in the shuffle?," I asked.

Butch Beard gave a halfhearted shrug and smiled sadly.



Lost in space: Amid riches and renown, confusion.

ardson was a terrific point guard. This year, he'd make a better off guard. I don't know." Werblin tried to send a message to Richardson through intermediaries—Holzman, Beard, and Maurice Lucas. The message was: Calm down, forget about the contract, play ball. "But he's a hotheaded kid, and he doesn't listen." Lucas, it seems, tried to deliver the message physically, at half-time during a disastrous outing against Seattle on January 25. He criticized

Is Broadway Ready For Christopher Durang?

By Chet Flippo

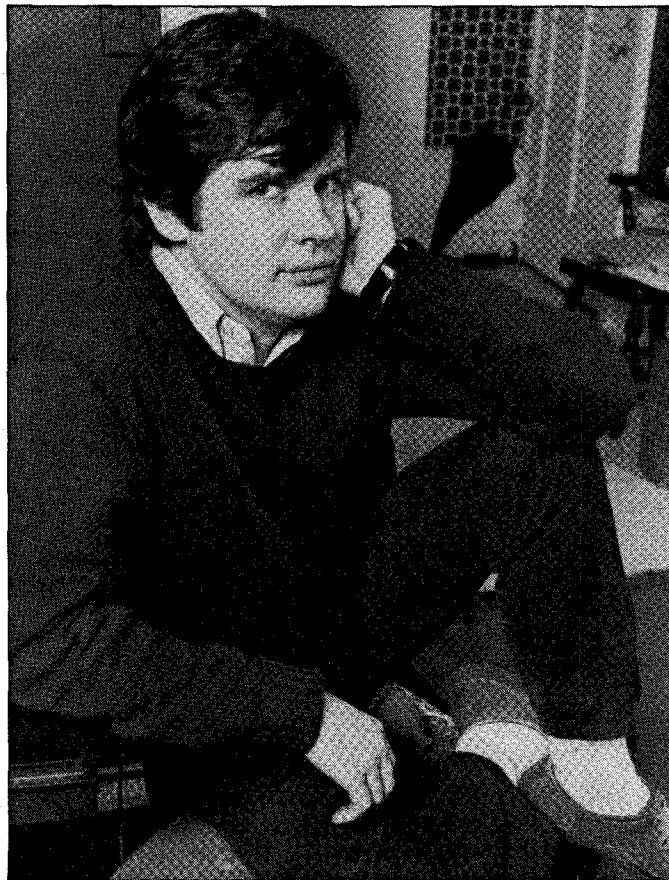
CHRISTOPHER DURANG LOOKS like a choirboy. With his intense blue eyes and dark wavy hair, he's what women usually call cute. But he was named after Christopher Robin, not Saint Christopher, and the only thing devout about *Sister Mary Ignatius Explains It All for You*, Durang's "anti-Catholic" Off Broadway hit, is the righteous opposition it's rallying. Roman Catholic priests have even taken to their pulpits to condemn it: For them, theater's newest bad boy is worse than a combination of Lenny Bruce and Madalyn Murray O'Hair.

But a writer who will do any of the following things in his plays is obviously not afraid of offending people: write that there's nothing premature about premature ejaculation, because our society is so fast-paced that everything must be done quickly; kill the pope after calling his doctrine "papal wee-wee"; dwell on the problem of nasal intercourse; dare pray, "Give us this Doris Day"; write a song called "Don't Sit Under the Atom Bomb With Anyone Else but Me"; and call homosexuality "that thing that makes Jesus puke." And worse.

So the furor doesn't exactly surprise him. But the fact that *Sister Mary* is the hottest thing Off Broadway (it's at the Westside Arts Theatre) really does come as a complete revelation to Durang, 33, who wrote it as therapy after the failure of a string of critically acclaimed Broadway and Off Broadway plays that were every bit as dark-humored and socially vulgar.

Nevertheless, *Sister Mary* is the one

that broke the bank. In its review, *The New Yorker* called Durang "one of the funniest playwrights alive," the *Times* virtually adopted him, and the *Post* christened him the "jolliest maverick of the younger American playwrights."



Dark victories: Durang's plays are profane and savagely funny.

All of that lush praise despite the fact that he has yet to have a play run longer than three months in New York, has never been seen having lunch with Joseph Papp, and, according to most critics, has yet even to write an *ending* to one of his plays.

Small matter. Durang, after a relative handful of plays, has quickly earned a

reputation—or notoriety—that many established playwrights would envy. And when one sifts through all the evidence and through all the Broadway and Off Broadway gold dust that seems to get spread around, the suspicion arises that Christopher Durang may become the bridge between Broadway and Off Broadway—a notion he swiftly dismisses.

Durang also still feels the sting of his only Broadway venture, a perhaps overambitious musical called *A History of the American Film*, which ran briefly at the ANTA Theatre in 1978. The title partially defeated it, although the play was a very clever, parodic history of America as seen through the movies.

Durang's work has always been a little dicey. *The Nature and Purpose of the Universe*, his first New York-staged work, included such lines as "Your family is the bane of Maplewood, Mrs. Mann. My husband has been attacked in the garage by your pansy son twice now, and just last week we found your little son's penis in our driveway." Durang may have even been irreverent to the theater itself in *Das Lusitania Songspiel*, the cabaret act that he wrote and performed with longtime friend Sigourney Weaver. In that work, Durang and Weaver, who had first worked together at the Yale School of Drama, suggested that Brecht was heavily influenced by Sondheim when he wrote "Everybody Ought to Have a Maid," and said that Brecht and Noël Coward collaborated on "Private Lives of the Master Race."

The same revue included a skit called "Welfare Mothers on Parade (We Piss on

“...Broadway is always dependent on young, irreverent writers, and Durang’s brand of all-American vitriol is gaining support...”

You).” As far as I could tell, no theater bus tours from Long Island or Jersey made a stop there. Still, Broadway is dependent on such young, irreverent Off Broadway writers. And Durang’s all-American vitriol is gaining support.

His *Beyond Therapy*, a quirky urban comedy that also starred Sigourney Weaver, is set for a Manhattan revival this spring. Lily Tomlin has asked Durang to write a script for her. If ever the world was ready for—or at least receptive to—Christopher Durang’s distinctive sense of humor, it seems that time is now.

DURANG HIMSELF IS SURPRISINGLY modest and understated. “I own nothing but a typewriter and maybe a fork,” he says seriously in his Upper East Side apartment, where he lives alone and which is as dark and gloomy and askew as his peculiar vision of life. The only personal touches are a few framed photographs propped up on the mantel—Durang and Sigourney Weaver performing together in *Das Lusitania Songspiel*, the casts of *Beyond Therapy* and *A History of the American Film*, the Obie he received for *Sister Mary*, a picture of Elizabeth Franz as Sister Mary. “I just have those up there to remind me that I live here,” Durang says, almost apologetically.

After lunch one day, we sink into the overstuffed couches of what he calls his “TV room.” The whole space is some kind of incredible, depressing dark-brown color that seems actually to defeat light. The sun doesn’t shine in there. I dimly make out a giant Zenith TV console, undoubtedly one of the first ones made.

“This is where I lose the world,” Durang says. He enjoys his own company and does not run loose on the town when he’s not writing. You probably will not bump into him at Elaine’s or the Odeon. He prefers the background. He has sung and acted onstage—pretty well, too—but he likes anonymity, as befits one whose favorite author is James Thurber. “My favorite cartoon,” Durang tells me over glasses of ice water in his dark TV den, “is Thurber’s ‘With you, I have known peace, Lida, and now you say you’re going crazy.’ Do you know that one? My mother and I loved it.” He falls silent in the thickening gloom.

Besides his being raised in the Catholic church, Durang’s loss of his mother seems to have affected him most. Both are influences on *Sister Mary*, a bittersweet mix of gibes against the church’s infallibility and inflexibility and how those doctrines can wreak havoc on



Catholic taste: Elizabeth Franz and Mark Stefan in *Sister Mary Ignatius*.

a private life. The play’s turning point, an emotional speech by one character about her mother’s long, slow, torturous death from cancer, is autobiographical: Durang’s mother died such a death, long after he had lost faith in Catholicism, and it embittered him.

“I actually had no idea that *Sister Mary* would play that funny,” he tells me. “It came right after a period when I wasn’t writing. *A History of the American Film* had just closed on Broadway, and I was depressed about that. And my mother was dying of cancer, a very long death—four years already, and after *Film* she was dying slowly for another two years.

“And,” he continues, “I hadn’t written anything in a very long time. I stopped trying to write with a specific idea, with a production in mind. After having been on Broadway and thinking, ‘Well, where will the next dollar come from?’ I decided to try to let go and just write something that interested me. So I started with this nun talking. It’s very hard to offer comfort to someone who’s dying; one of the comforts is religion. My mother did believe, but she didn’t feel all that comfortable with a strong belief. One of the sisters had that belief. Anyway, that started me remembering all the things that I had been taught, and how they were supposed to apply.”

Durang had a truly Catholic boyhood in Berkeley Heights, New Jersey. His parents (father, architect; mother, homemaker) regularly took him to Broadway shows, and he began writing little playlets as early as the second grade, when Durang discovered that

dialogue “got to the meat of things so quickly.” He was also acquainting himself with Catholic guilt early on. Even before the Catholic “age of reason,” age seven, he understood that he needed to start going to confession because, as Sister Mary Ignatius explains, “once we turn seven, He feels we are capable of knowing.” Durang’s first Catholic problem came a bit later. “I remember when I read *A Portrait of the Artist as a Young Man* I had such an identification with Stephen Dedalus. I guess the sin of masturbation was too embarrassing to confess. And when you don’t confess mortal sins, then you don’t go to Communion. Your parents are suspicious why you don’t go to Communion, so you do go but don’t confess a mortal sin, and that’s another mortal sin. Then you go to one sermon where they do a *hellfire* number on you.” He pauses to mop his brow.

“So, from the seventh grade to the ninth, I was basically in a state of mortal sin because I made the mistake of confessing masturbation to a monsignor who was furious with me, who just intimidated me. I was so traumatized from this one confession that I decided I’d never do this awful thing again. I lasted three weeks. So then I quit going to confession for two years. That meant—for those two years—that if I died I would have gone to hell. It was very upsetting.”

Durang got even with the church when he was thirteen by staging a play in his parochial school in which a girl scandalously let slip a shoulder strap. At the same time, he was entertaining the idea

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“...At Harvard, Durang became known for exclamations like ‘I’m Marie of Romania’...”

of entering the monastery. Instead, he entered Harvard. But it was not what he thought it would be.

“I was very distressed by how depressed I got. I pretty much stopped writing. I just sort of didn’t do anything. Just went to the movies obsessively. When I went to Harvard, I assumed that I would find all these radical Catholics all over the place, like the Berrigans. I

wrote *The Nature and Purpose of the Universe*, which got me into Yale.”

Before that, the Yale application almost didn’t happen, because Durang didn’t have anything too impressive to submit. His mother was after him to send in some of his high-school plays. *High-school plays*. No wonder that Durang thought that *Universe* was collegiate.



Cabaret: Sigourney Weaver and Durang in 1980's *Das Lusitania Songspiel*.

just presumed that’s who’d be at Harvard. The Catholic society I found there was very traditional and very kind of clubby. I really hated it. And found it stultifying.

“The only thing I found was a Jesuit house connected to the divinity school, so I was more comfortable there. I went to Sunday Mass there for probably six months. But I just stopped believing for all the various reasons one does stop believing—late in my freshman year, which is fairly late at that sort of thing.”

EVENTUALLY, DURANG BECAME known around Dunster House at Harvard for a quick wit and for such exclamations as “I’m Marie of Romania” (they say you had to be there). He was not part of the serious theater crowd, the way Tommy Lee Jones was. Instead, he popped up in revues with names like *The Greatest Musical Ever Sung*, which he also wrote. However, he stopped writing plays after he lost his faith in Catholicism, and didn’t take up writing again until he was a senior. “When I came out of that two-year slump, I came out of it with a very bitter, dark sense of humor that suddenly informed my writing. I

Durang blossomed at Yale. The introvert from Dunster House became the hale fellow at table in the communal dining room of the Hall of Graduate Studies, with Sigourney Weaver at one elbow and any number of talented writers and actors and actresses at the other. Wit and wisecracks flew like wisecracks and wit, they say.

Robert Brustein, dean of the Yale School of Drama then, encouraged the shy Durang, who began turning out reams of admirable pieces for the Yale Cabaret, which changed shows weekly. Meryl Streep appeared in a play that Durang wrote with Albert Innaurato.

Sigourney Weaver in particular developed a fierce loyalty to Durang: “His plays were practically all I did at Yale. There was so much glee in him. Chris looks like *such* a choirboy, and he writes these *malicious* plays.” And she thinks he’s becoming an even more formidable talent. “His plays are becoming more powerful and perhaps less playful. Chris writes straight from his heart.”

After Yale, Durang fell into a comfortable (for him) indecision, beginning with the normal period of lingering in the college town. He worked as a typist at the Yale medical school. Predictably,

his job was to write letters to body donors who were still alive and to tell them that Yale was booked up forever, so they should make other plans for disposal of their remains. Durang *liked* that job and kept many letters.

A GAINST HIS BETTER JUDGMENT, Durang finally moved to New York. He took a one-third share in a sublet of Mrs. Burl Ives's apartment and watched a lot of soap operas. He had some trouble adjusting. "There would be days when I would go to the grocery store and the clerk would be too neurotic to deal with, so I would just go back to bed. And my air conditioner wasn't working. I would pay them \$100 to fix it, and it still wouldn't work. So I thought, 'Fine, I paid them \$100, and it won't work.' So I just went back to bed. Now I might try harder, call Better Business, but some days I just can't."

Even when he got down to his last \$50, though, Durang seemed incapable of total failure. Brustein produced a couple of his plays and gave Durang a fellowship. And with a few regional productions, he was off and running. With each play, he became more and more a critics' favorite. His was the most fearless satire in town, and what had been merely silly humor in college began to take on a rougher edge, a more mature bent.

One criticism of his work endures, though, and when I meet Durang again for lunch, I feel compelled to ask him about it: "Why do people say you never write endings to your plays?"

He is taken aback, defensive: "That's not true. I have written endings. Sometimes people don't understand my endings; I often write dot-dot-dot endings. . . ." He laughs.

Does he think it's equally unfair that people tend to dwell only on the more sinister and violent and macabre aspects of his works?

He agrees enthusiastically and proceeds gleefully to cite horror story after horror story of Catholics and other real people who have been cruelly misused by the universe. Maimed, raped, unspeakably mutilated.

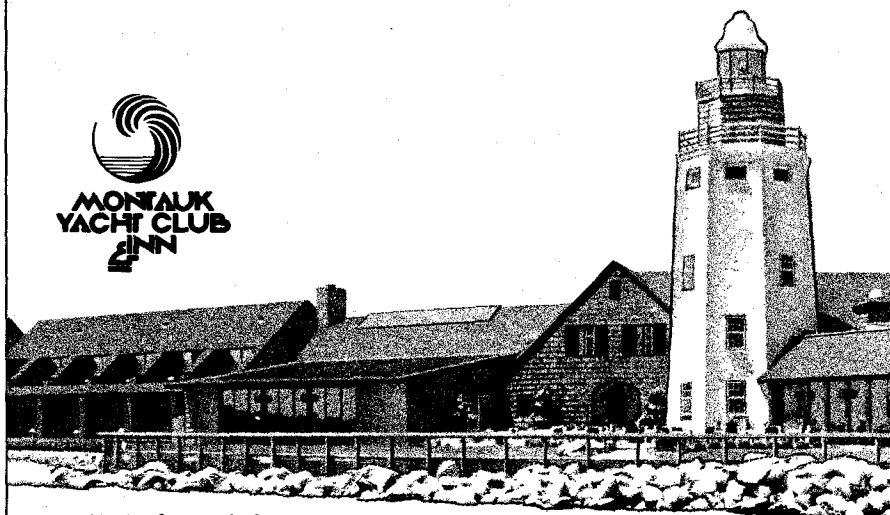
What, then, I ask seriously, is his vision of the world?

"My vision of the world?" He seems appalled by the prospect. "I couldn't possibly answer that." Durang falls silent, but then recalls one of the first times that his *The Nature and Purpose of the Universe* was staged, at Smith College.

"My mother brought some of her friends to see it. After they saw it, their faces were so funny to see. They really looked as if they had both just been slapped and as if someone had come up and defecated right in front of them. . . . It made me sort of giddy."

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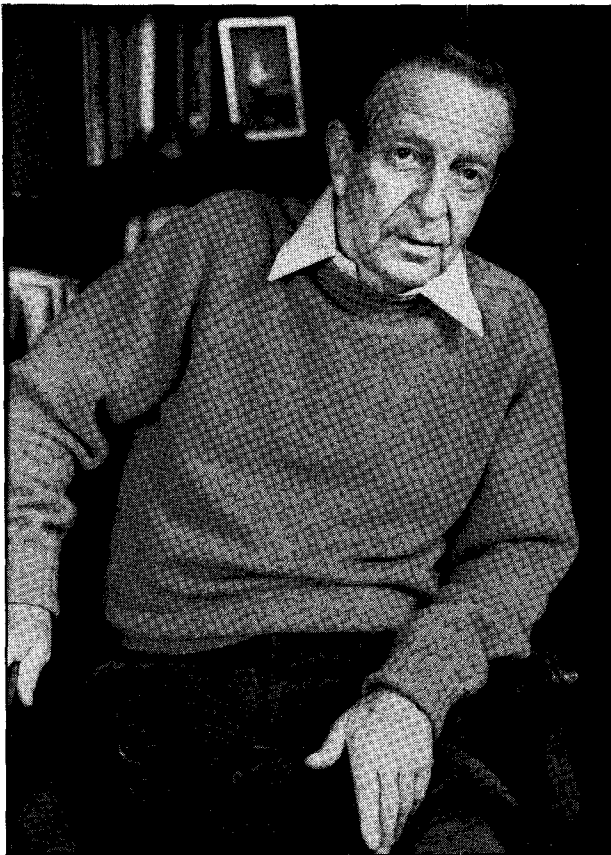
"...Cheever accomplishes a reverence that is not sentimental for Americans united in their sense of homelessness..."

Oh What a Paradise It Seems, by John Cheever. Alfred A. Knopf; 100 pages; \$10.

JOHN CHEEVER'S *Oh What a Paradise It Seems* is a compact modern fable meant as celebration and warning to a complicated America the author has loved long and well. The narrator of the book, a sort of omnipotent angel, savvy and saddened, describes a past which is now: "At about this time the high incidence of criminal rapes and robberies made it difficult to get into apartments in some neighborhoods. . . . At the time of which I'm writing the purity of the water was of inexorable interest—far more important than dynasties."

Water, that primal element and necessity of life, is at the heart of Cheever's endangered paradise, and its protection links the various players in this parable. Lemuel Sears, "an old man but not yet infirm," is an executive whose company manufactures intrusion systems for computer containers. He is a man to whom "some traces or hints of caste seemed necessary . . . for the comprehension and enjoyment of the world," a man who fears aging and the loss of love. Even more, he fears the darkening refrain of the times: "That things had been better was the music, the reprise of his days. . . . Things had been better, things were getting worse, and the lengthening moral and intellectual shadows that one saw spreading over the Western World were final." A traverse of water seems to Sears "the bridge that spans the mysterious abyss between our spiritual and our carnal selves," and the fleetness he feels on skates "seemed to have the depth of an ancient experience." Seeking solace and connection, he takes a train out of the city to the village of Janice for an afternoon of skating on Beasley's Pond. He finds the site being used as a dump, topped by the carcass of a dead dog. Sears considers the despoiled pond "a disaster with a power of melancholy" and hires a lawyer to investigate. When he is notified of the lawyer's murder, Sears retains Horace Chisholm, an ex-biology teacher now thanklessly working full-time for the environment, to continue the fight.

Sears's involvement with the issue of Jayne Anne Phillips is the author of *Black Tickets*.



Cheever: A parable of celebration and warning.

Beasley's Pond proceeds in tandem with his attraction to Renée Herndon, a woman easily sensual, who spends several nights a week witnessing for abstinence (from excesses in food? alcohol? tobacco?—Sears never knows) in various church basements. For Sears, "the memories her appearance summoned involved only brightness," and the affair is intensified by his quiet knowledge that this passion may be one of the last of its kind for him. The lonely conclusion of their affair is almost foregone, but Sears's discovery in its aftermath, that lost "Balkans of the spirit," is a total surprise, and the only development in the book that is not quite believable.

Meanwhile, Sammy Salazzo, the financially desperate barber of Janice, is invited through organized-crime connections to be "vice-chairman of the governor's committee for the impartial uses of Beasley's Pond." Neighbor Betsy Logan, young wife of a postal employee,

watches strangers come to the Salazzos' each evening to collect a leather money bag and look over Sammy's ledger. The arrangement is legal, if not aboveboard; the Janice city fathers have rezoned the pond for fill and given the property tax-exempt status as a future war memorial: "The feeling clearly had been that they would all be living somewhere else when the drinking water became lethal." Betsy Logan resents the Salazzos; she resents their involvement with the dumping, and has recently witnessed Sammy's backyard assassination of the Salazzo family dog, a spectacle both cruel and disheartening.

Underlying this story is the elegance of Cheever's prose and the intelligence of his concerns. His characters are united in their sense of homelessness. Occupancy in the housing development where the Salazzos and Logans live is "signified by the fact that some sort of brazier for cooking meat over coals stood in the backyard. When the brazier went, it meant the family had gone and the house was for sale." The houses themselves are of an architecture "all happy ending— . . . evolved by a people who were exiles or refugees and who thought obsessively of returning." Betsy Logan reflects, at the end of a beach day, that everyone else has gone home early, as though "they had received some urgent message to leave . . . like the evacuees of war or more recently like those people who lived near toxic dumps and would have to travel for years, perhaps for a lifetime, seeking a new home." Horace Chisholm, driving down a highway, realizes he is driving home to a neighborhood "so anonymous and transient that there were no waiters or shopkeepers or bar-

tenders who would greet him." Chisholm searches "for the memory of some place," for proof he has once felt himself in "supremely creative touch with his world and his kind. He longed for this as if it were some country which he had been forced to leave." Super-highways and their panoramas of merchandising are evidence to Sears that "a truly adventurous people had made a wrong turning and stumbled into a gypsy culture. Here were the most fleeting commitments and the most massive household gods. Beside a porn drive-in movie were two furniture stores whose items needed the strength of two or three men to be moved."

All the inhabitants of *Paradise*, as a people, are haunted by the vastly reduced versions of ancient power available to them in their daily lives. Buy Brite, a huge grocery store, is what's left of "one of the earliest rites of our civilization... those crossroads where men met to barter fish for baskets, greens for meat... where we first grew to know and communicate with one another." Communication is now rare, and a Brandenburg Concerto, piped in as shopping-center Muzak, is recognized by very few. The plethora of fast-food chains similarly echoes an older reality: Fried food was not a new aberration but "one of the first things to be smelled on the planet." Fast fried food "kept alive our early memories of itinerant hunters and fishermen when we possessed no history.... It was the food for spiritual vagrants."

It is these vagrants, inclined to nomadism, passionately transient yet yearning for permanence, who have emptied a confusion of possessions and chemicals into Beasley's Pond. Eventually, it is Betsy Logan's radical act that saves the pond and the uncaring inhabitants of Janice; hers is a secret act of terrorism undertaken for the right reasons, and it enables Sears, who is privileged and moneyed, one of the few activist members of the "private sector" we hear constantly touted, to set up a legal apparatus that cleans up the water and ensures its continued protection.

Throughout the book, Cheever accomplishes a reverence that is not sentimental, "a sense of those worlds around us." Sears's sense of his closing years is "that most powerful sense of how singular, in the vastness of creation, is the richness of our opportunity... the great beneficence of living here and renewing ourselves with love. What a paradise it seemed!" The reader notes that the angel is speaking, and that Sears, who in a war long past "defended with his life the freedoms of speech, religion and travel," has, in his twilight protection of Beasley's Pond, defended his country against its own bad memory and loss of harvest. Cheever, in this timely short novel, has done no less.

—J.A.P.

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OODLES OF NOODLES

“...The Korean cellophane-noodle dish—stir-fried vegetable jewels dressed in soy, sherry, and egg—is rich and filling...”



Noodle men: Manager Tilton (left), owner Wetson.

PASS THROUGH THE UNADORNED LOBBY of the Bancroft Hotel to Noodles (40 West 72nd Street, 873-3550), a month-old restaurant with a mostly vegetarian menu of stir-fried vegetables and fine noodle threads—and pasta as well. In a setting of whitewashed walls, old copper pots, and red-and-white-checked tablecloths, you'll eat only noodles and strudels and salads, and you'll feel joy in no time at all.

The noodles of the East—rice noodles, mostly—are topped with magnificently fresh stir-fried vegetables. The noodles of the West—several kinds of pastas—come with strongly flavored marinara sauces. You can have a three-course meal for as little as \$8.50, plus tax, tip, and liquor or wine. Here's how: Two people share a salad appetizer (\$3.95 to \$4.95, and they are whopping-big salads, believe me). Then comes your plate of noodles with gobs of sauce; it can cost as little as \$3.95. Your mother lode of strudel will add another \$1.50.

Begin the meal with Greek salad (\$4.95), large enough for two, even three: romaine lettuce, red onion, tomato, a

mild feta cheese, an anchovy fillet or two, a Salonika pepper, and lots of fresh chopped parsley. Some oregano and a strong-tasting olive oil would make this more truly Greek, but the stress here is on letting the natural flavor of the vegetables come through—that's the point. Or start with spinach salad (\$3.95)—also big enough for a couple to share. It's a bowlful of large, graceful spinach leaves, curly, green, and true, wreathed with raw white-mushroom halves and topped with alfalfa sprouts—very fresh and moist.

Now go on to the Eastern noodles—eight entrées from Japan, China, Korea, and India. Almost all have the same topping: slivers and chunks and fingers of red pepper, carrot, zucchini, Chinese mushrooms, snow peas, bean sprouts, celery, onion, and Chinese cab-

bage, all of it quick-sautéed and moist, heaped in bright colors on a variety of noodle beds. (The fresh-vegetable philosophy of Noodles' food consultant, Hisae Vilka, is manifest here.) Order lo mein (\$3.95) and you'll get these vegetables in a soy-and-oyster sauce; chow mein (\$4.95) adds fat tongues of sweet Chinese sausage and egg. Lusty-tasting chow fun (\$4.95) has wide noodles, those vegetables, and shreds of beef. Cold noodles with sesame paste (\$3.95), though, need bits of hot pepper to give a proper fire.

But take heart: There is a star in the East, and it's a sparkler—the Korean cellophane-noodle dish (\$6.95): the same profusion of vegetable jewels dressed in soy, sherry, and egg, all on noodle threads. It's rich, filling, plentiful, and, like all the vegetable toppings, beautiful to look at. The blending of the vegetable juices provides the flavor; if that natural freshness isn't zesty enough for you, add soy sauce discreetly.

Noodles of the West are chancier right now, while—back in the kitchen—four Oriental chefs struggle to master

the secrets of Western-style pasta. The marinara sauce, the basic topping on all of the noodles, is good, tomatoey, fresh, and gutsy, but it has far too many browned cloves of garlic—two or three to a serving—and it's often spooned clumsily onto the plate. Some of the noodles are freshly made (“from a place downtown,” a waiter tells us), some are commercial (“like Ronzoni,” someone else tells us). The pasta I tried was dry and uninteresting, and compared with the noodles of the East, not good enough. Still, the spaghetti with black olives and large capers (\$4.95) is nippy and dusky-tasting—very good—and the eggplant lasagna, somewhere between meatless moussaka and lasagna, is honest, earthy, and spicy, the eggplant lightly done; it's plenty cheesy, too.

Now on to the strudel. (*Strudel?* In a noodle parlor? Well, it's addictive.) The cheese (\$1.50) is unctuously rich and satin-smooth—pure cheesecake. The apple (\$1.50), fresh and good, is full of raisins and cinnamon, though the fruit's dampness makes the thin layers of dough gum together. Blueberry-cheese (\$1.50), alas, is pure Sara Lee with berries, not convincing. But the poppy seed! While the absence of a thin and flaking papyrus-sheeting strudel dough may offend some of you, one bite and you'll sing a different song. This is a version you've never had before: half poppy-seed filling, half prune lekvar (the purée of prune and sugar that Hungarians kill for)—rich, sticky, and pasty, slightly fruity and tart, perfect with the strong coffee and the bottle of anisette that are brought to the table with dessert. Says Tihor, a friend of Hungarian extraction who came along for the sampling, “Well, of course, one has to get used to poppy-seed strudel. As a child, it took me a while. My own father wouldn't eat this strudel—it's not authentic enough. Still, it's got enough sweetening in it to make the medicine go down nicely.” He couldn't kid me. He loved it.

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SMALL WONDERLAND

“...Be sure your characters are failures, living in the past, even dead—but lovable underneath, perhaps all over...”

TAKE A LITTLE CHEKHOV, MIX IN SOME Tennessee Williams, add a dash of Paul Osborn, and douse it all with William Inge. Then situate it somewhere 30 miles from Omaha in a place called Burg (or perhaps it only ends in “-burg” and the actor’s diction is at fault) and be sure that all four characters (plus the four others they also briefly impersonate) are nonentities, failures, drifters, slightly off-the-rocker, living in the past, perhaps even dead—but be sure that the four main ones at least are lovable underneath, or even all over. Then set them to speaking mostly past each other, often directly at the audience, and allow them to connect only when all disconnecting devices fail. You will end up with *Wonderland*, by Margaret Keilstrup, now at the Hudson Guild Theatre, a well-meaning piece of journeyman work with an occasional bright line, and, for the rest, improbable, un compelling, irrelevant, and boring. *Boring. BORING.*

Pop Heron, who owns the Plainsman Hotel—it now houses only one paying guest, Stephen Terrill—is waiting for a total eclipse of the moon due at 2 A.M. From time to time he peeks through a rickety telescope, and comments on how there is not much going on in the Sea of Tranquillity. Sometimes another character peeks through the telescope and makes the same observation. Stephen stays here because, although he has a rich brother who owns the highly successful neighboring amusement park, *Wonderland*, he is for some secret reason unwelcome in his family. He is 29 and has a Ph.D. in English, but can’t get a teaching job, ostensibly because he can’t sell himself but possibly because he pronounces Andrew Marvell with the accent on the second syllable. (At least the actor who plays him does.) So he works as an electrical repairman but might get a job at *Wonderland*. Meanwhile he springs lovable old Minnie Pierce, who used to be the cashier at the Plainsman, from a nearby old-folks’ home that may be a fruit bowl (i.e., loony bin), and brings her back to the hotel.

Pop Heron has a smarmy elder

daughter whom we meet only briefly. Leah, the younger, is 39, a hard woman studying for her high-school degree under Stephen’s tutelage. She used to be a dentist’s assistant, but the dentist, the burg’s only one, died. She hopes to get a bank job. Stephen has loved her since he was nine, when she was kind to him after he accidentally let his father drown in a boating mishap. (The guilty secret.) He sleeps with her occasionally now, hopes to marry her and spiffy up the Plainsman. Minnie has an old car in the garage in which she and Pop might take off. The car, however, has no wheels. Though it feels as if 2 A.M. had come and gone several times, the eclipse doesn’t come. But a coffin arrives, containing Josie, Pop’s wife, who, after fifteen years of wedded life, had left him, so that something about her and Pop’s marriage wouldn’t become soiled. She went to Boston and became a Latin teacher; now she is as dead as that language.

Minnie tells the loving Stephen, who has pretty much melted down Leah’s resistance (oh, I forgot to tell you that while Stephen was in Vietnam, he and Leah corresponded regularly, and they

get to read bits of their letters out at the audience), that it would not work for him and Leah because it didn’t for John Garfield and Ruth Hussey in a movie whose plot she relates in agonizing detail. (And still the eclipse hasn’t come.) Stephen accepts this as a reason to leave Leah, but not until he has enacted a huge jealousy scene over the one man his 39-year-old beloved has slept with before him. Then he leaves for New York (we recognize this because the backcloth lights up in a peculiar reddish way, which could not be a total lunar eclipse), where years later he gets a letter that Leah reads out to the audience. He sends her a set of fold-out postcards of New York, unsigned, but with a printed message: *WONDERLAND*. (In Gothic script.) We are told once more about the dearth of traffic on the Sea of Tranquillity, but still there is no total eclipse. Except in our heads.

The producing director of the Hudson Guild Theatre, David Kerry Heefner, directed *Wonderland* rather unwonderfully. As Stephen, Dennis Bailey is competent, but much too macho and good-looking for the part. Thomas A. Carlin makes Pop even duller than he need be. As Leah, Debra Mooney is very fine: tough yet vulnerable, deadened yet with real warmth stirring beneath. And Alice Drummond is absolutely enchanting as Minnie, the sort of adorable, crazy, and terribly wise old woman who only exists in plays but, when someone as terrific as Miss Drummond enacts her, becomes as real as the person across your breakfast table.

IN MY REVIEW OF *Come Back to the 5 and Dime Jimmy Dean, Jimmy Dean*, I wondered whether there is a leading male actor who casts as bad a light on the male sex as several actresses, notably Sandy Dennis, do on the female. Two astute readers have, independently, suggested the same actor: Austin Pendleton. Nice try, but no more than that. The only one I can think of is William Hickey; but he plays only supporting roles, and those rarely. However, he is an acting teacher; think of that! ■



Lovers in *Wonderland*: Dennis Bailey, Debra Mooney.

Music/Peter G. Davis
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 AT LARGE**

"...What's the use of protesting an avalanche? Mahler's day—in concert and on disc—has come, with a vengeance..."

HOW CAN A CONDUCTOR ATTRACT AN audience, show off his orchestra, and cover himself with glory? Easy. A Mahler symphony does it every time, and apparently the saturation point has not been reached. Mahler means magic at the box office week after week, and predictably the crowds turned out in force not long ago as Claudio Abbado led the Third with the Boston Symphony in Carnegie Hall, Klaus Tennstedt directed the Ninth with the New York Philharmonic in Fisher Hall, and Michael Gielen oversaw the Seventh with the Cincinnati Symphony in Carnegie.

"Monsters of ennui that seek to be colossal and achieve vacuity"—that was how music critic Paul Rosenfeld dismissed the Mahler symphonies a generation ago, and at the time few were inclined to contradict him. Possibly even now some people might agree with Rosenfeld, but they keep such unorthodox opinions to themselves. What's the use of protesting an avalanche? Mahler's day, as the composer so confidently predicted 75 years ago, has come, and with a vengeance. I wonder, though, if even he foresaw the time when his symphonies would become a programming cliché, here in New York at least.

Someday in the not too distant future, Mahler will have been played to death. For now, there are still new discoveries to be made in such gigantic, complex scores, and these three performances could scarcely be shrugged off as superfluous. The symphonies are so epic in scale and explore so many different emotional states that nearly every conductor who tackles them can find plenty of room to express a personal point of view. Beyond that, it is amazing how many superior Mahler performances one hears nowadays, partly because the music remains fresh for musicians despite the constant exposure, and partly because these symphonies require an instrumental virtuosity that stimulates today's orchestras to give their very best. So a Mahler symphony continues to be an event, much as the Beethoven symphonies used to be before they became debased through overuse and dull routine. Daniel Barenboim's recent Beethoven cycle with the Orchestre de Paris in Carnegie Hall indicated as much. At the opening concert, Barenboim made the

Second and Third sound so lackluster and stale that I, for one, could not face the rest.

The Mahler explosion in this city may not have been set off by Leonard Bernstein single-handedly, but his impassioned traversal of the nine symphonies with the Philharmonic in the



Gustav Mahler: Composer as conductor.

1960s introduced most people to the composer's neurogenic world. Bernstein had the first, and many would say the last, word to say on Mahlerian angst, and since then conductors have tended to cultivate a more classical approach that lets the notes speak for themselves with a minimum of hand wringing.

Claudio Abbado certainly belongs to this school, and his chaste performance of the Third was notable for clarity of design, suave surfaces, and bejeweled precision. For some tastes it may have been too understated and detached, but the cool emotional temperature seemed

to draw out the naïve eloquence at the heart of the composer's massive pantheistic vision, a quality that disappears in more excitable readings. Besides, the Boston Symphony played exquisitely, producing chamber-music textures of breathtaking beauty.

Klaus Tennstedt's Mahler, like virtually every composer entrusted to this extraordinary musician's care, is definitely special. Tennstedt seems to be one of the few conductors who concentrate on the war-horses of the Middle European repertoire, restores them to their original stature, and makes the music sound as if you had never heard it before. Possibly long years of relative obscurity in East Germany have saved this conductor from the deadening superficiality that characterizes the work of more glamorous podium figures nowadays. In any case, Tennstedt gave himself to the Ninth literally body and soul, his fingers twitching, knees buckling, elbows angling like a nervous scarecrow in spiritual *extremis*. The Philharmonic does not often play for a leader who shows that he cares so deeply for music, and the musicians responded with an intensity, discipline, and inner glow that made listening to this powerfully confessional work a draining experience.

Tennstedt, too, is in the midst of putting the total Mahler on discs, with the London Philharmonic for Angel Records, and that project promises to be a major contribution even to this overcrowded field. We already have integral editions from Abravanel, Bernstein, Haitink, Kubelik, and Solti, while Abbado, Farberman, Karajan, Levine, and Mehta are rapidly approaching the finish line. Bernstein and Solti have even started recording the symphonies all over again, and a Maazel cycle with the Vienna Philharmonic is rumored to be in the works. I love Mahler, too, but won't someone please blow the whistle?

The Seventh Symphony remains the one relatively unfamiliar score in the Mahler decathlon. Here, the composer sets up so many surprising confrontations and makes so few concessions to formal convention that the piece poses formidable problems for all but the most dedicated Mahlerite, and performances are infrequent. It is also fiendishly difficult to play, and the Cincinnati Sym-

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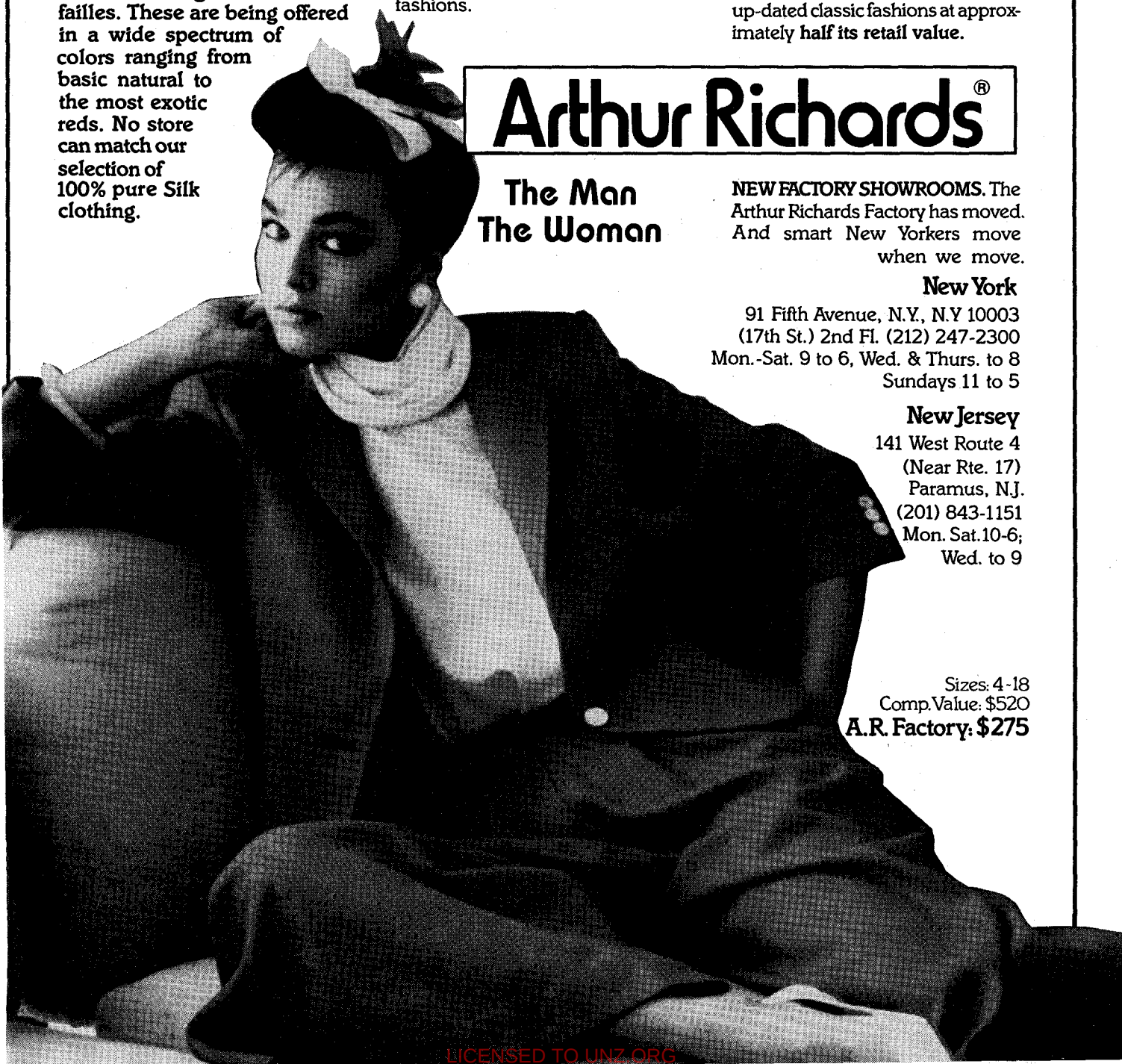
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"...Speculum Musicae tore into *Frankenstein!!* with unbuttoned enthusiasm..."

phony was sorely pressed to put all the notes in the proper places. Nor was Michael Gielen about to make matters easier for his musicians, insisting on such a tough, sinewy, head-on approach that the performance inevitably had numerous loose ends. Even at that, this was a gritty, commendably honest presentation of an elusive score, the one "monster" Mahler symphony whose time is still to come.

SPECULUM MUSICAE, ONE OF THE CITY'S more prim and proper contemporary-music ensembles, recently unleashed another monster on an unsuspecting audience in Alice Tully Hall—HK Gruber's *Frankenstein!!* Taking a brief holiday from its usual repertoire of sober uptown serialism, Speculum tore into this pop-art "pan-demonium" with unbuttoned enthusiasm and dazzling virtuosity, twirling plastic hosepipes, smashing paper bags, blowing on Swanee whistles, as well as playing more conventional instruments, and generally sounding very much at home in the key of D major. Meanwhile, Gruber, a 38-year-old Austrian composer, declaimed the solo part exactly as he instructs in the score: "from shrieking to falsetto, from whispering to exaggerated operatic singing, from normal Lieder singing to domestic singing (as in the bath)."

A descendant of Franz Gruber, who achieved immortality by composing *Silent Night*, in 1818, this scion of the Gruber family conjures up a night that is decidedly not silent, calm, or bright, but one that does communicate a similar childlike naïveté despite the presence of werewolves, vampires, rats, mass-murderers, James Bond, John Wayne, and, of course, *Frankenstein* himself. The tone of the piece is set by the nursery-rhyme verse of H. C. Artmann, a contemporary Austrian surrealist poet. Artmann's use of children's rhymes to express the macabre is distantly related to the grand tradition of gothic Romanticism, but he has filtered it all through a ghoulishly perverse twentieth-century sensibility—"wait, wait a little while/artmann will be coming child/with his little razor blade/he'll chop you into pink cool-aid."

Gruber has gleefully followed Artmann into this anarchic fantasy of comic-strip horrors, producing a rare synthesis in which verse and music become completely inseparable. *Frankenstein!!* is unabashedly tonal, and the ghosts of Satie, Weill, Ives, and Cage, not to mention more anonymous influences of pop and jazz styles, whirl dizzily through the instrumental fabric, which

is as precisely notated and brilliantly articulated as any score by Stravinsky. It would be easy to dismiss the whole thing as nothing more than a smart-alecky divertimento, and perhaps it is. On another level, though, *Frankenstein!!* can be read as a sly, bittersweet reaction against the contemporary composer's isolation from his audience. Gruber has made a strong bid for attention through grotesquerie couched in a direct, intentionally overstated musical language.

New York's minimalists have pursued a course parallel to Gruber's, but their lulling streams of repetitious logorrhea end up sounding more simpleminded than simple. Gruber, who calls such composers "musical therapists," has an entirely different aesthetic purpose, and he uses shock tactics to disguise a compositional technique that is actually highly sophisticated. Furthermore, Philip Glass, Steve Reich, and other minimal types resolutely refuse to provide material for a bankrupt contemporary-music system, preferring to cultivate new audiences by striking out on their own as latter-day troubadours, fusing composer and performing apparatus into one happy creative collective. Gruber, on the other hand, apparently intends to shake things up from within, and his "establishment" appearance with Speculum Musicae in Tully did rattle a few purists while secretly warming the hearts of many others. *Frankenstein!!* may not be deathless art, but it is a highly entertaining, superbly crafted tour de force that, unlike so much new music, demands to be loved or hated on the spot.

HERMANN GOETZ's *The Taming of the Shrew* must have been a total fiasco at the Metropolitan Opera in 1916—it survived for only two performances, never to be seen again. Whatever went wrong, the work itself could not have been completely at fault. A small band of enthusiasts, George Bernard Shaw among them, has always esteemed *The Shrew* as a little-known gem of German Romantic opera, and the Manhattan School did everyone a favor by rescuing this elegantly composed and musically appealing score from obscurity.

Goetz died young, at the age of 36 in 1876, and spent most of his professional life in out-of-the-way Zurich, which may partially explain why his opera never got a foothold in the repertoire. It could also be that the tone of the piece, much subdued compared to the raucous energy of Shakespeare's play, has been a factor—some people will find Goetz's humor far too gentle. What apparently attracted the composer to the drama was



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the possibility of emphasizing character development rather than playing up slapstick farce—his Katherine and Petruchio, in fact, possess a human dimension and capacity for feeling only fitfully indicated by Shakespeare. The action may be leisurely, but there are lovely moments at every turn, while the music's warm lyrical impulse always sounds fresh and original. Goetz steadfastly remained his own man—no small accomplishment in an age already caught in the grip of Wagner.

The trim Manhattan production, sung in English, was honest, straightforward, and true to the spirit of the piece, thanks to Lou Galterio's sensitive direction, Steven B. Feldman's sumptuous costumes, and Maxine Willi Klein's colorful if necessarily modest sets. It would be pleasant one day to hear a practiced cast of professionals deal with this music, not easy to sing by any means, but the Manhattan students acquitted themselves creditably. Lauren Flanigan as Katherine even proved to be an amusingly inventive actress, the only performer who seemed to have a truly natural feeling for the stage. Leslie Tennent, Catherine Stapleton, Patrick Riley, Brian Robertson, and Gerard Edery worked effectively within their limitations, while Bruce Ferden's alert musical direction uncovered many of the score's happiest inspirations.

THERE WAS NOT MUCH SENSE OF OCCASION about the **Placido Domingo-Tatiana Troyanos** concert at the Metropolitan Opera, a made-for-television affair consisting of the most hackneyed arias and duets from each singer's repertoire. Despite the overall manufactured aura of the evening, Domingo was in rare form, singing with generous abandon. Troyanos sounded fine, too, although she never managed to bring much variety or imagination to her work. James Levine upstaged them both, wheeling around to face the TV crew at every opportunity and mugging the words of each selection with a frenzied intensity that bordered on the comical. What is it about television cameras that turns serious conductors into ham actors?

Still, it is good to see the Met reviving the idea of Sunday-night concerts, a weekly tradition back in the early days of the company, and with luck, future programs might offer more enterprising fare than standard Verdi, Bizet, Mascagni, et al. Checking back, I opened the Met annals at random and found a concert dated January 10, 1909. The singers included, among others, Alda, Amato, Bonci, Caruso, Destinn, Farrar, Fremstad, Homer, Scotti, and Sembrich, with Mahler and Toscanini sharing the conducting duties. That evening might just possibly have been on the bland side too, but I doubt it.



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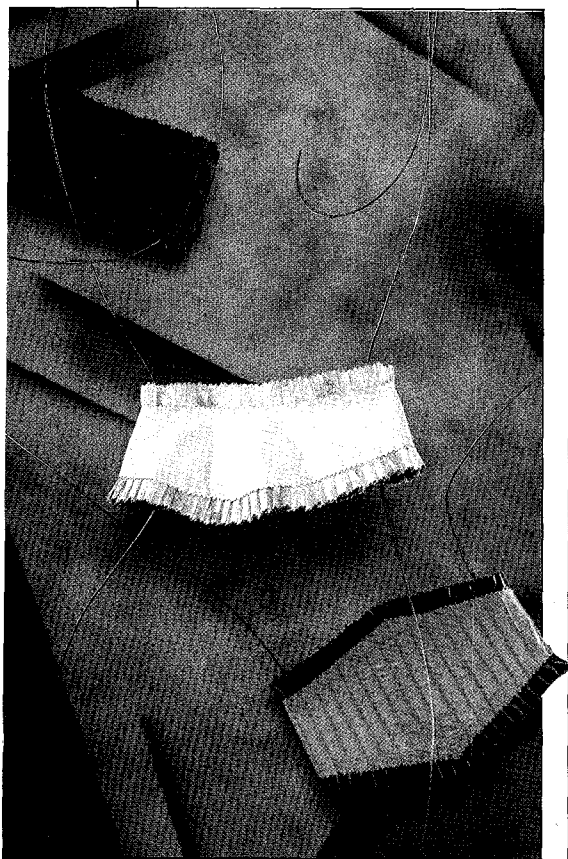
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The art-collecting career of Eugene Epstein and Kay Powell (left) began in thrift shops, where they first spied naïve, primitive paintings. Their art-dealing career began when those colorful primitives threatened to crowd them out of their downtown loft. Epstein and Powell soon began collecting known artists through more "official" channels, and began selling these more expensive works as well. But, as Eugene puts it, "it is still art that people with jobs can afford." This is not folk art that depicts a bucolic America. "Most of the artists are older," Epstein says, "and they just started painting in later life, because it was something to do. But they're painting the world they see around them, so you find pictures of the exercise class at the senior center or the suburban living room complete with television set." What we found were works of extraordinary charm and power at prices that range upward from about \$100.

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The Fast Supper

Our town's obsession with food has spawned a ferocity of carryout, not all of it admirable. But Mangia is a real find. This appealingly handsome shop is the dream of Joanna Cottrell (center), a food stylist who began cooking on yachts, and her violinist husband, Sasha Muniak (center). It has been graced with a gifted baker, Lori Leckman (right), creator of spectacular breads, rich, fruity Dundee cakes, elegant hazelnut brioches, and the best muffins I've ever eaten. With bread like Mangia's, sandwiches are blessed. Try Black Forest ham and Brie with watercress on pumpernickel (\$4.95), or the hearty and flavorful pâté in baguettes (\$3.95) of chef Patrick Markby (left). The excellent terrines are sold by the pound, along with salads (\$1.75 to \$3.50 a quarter-pound)—juicy chicken in dilled mayonnaise; delicious wild rice and chick-peas. Stuffed pastry cornucopias are primitive and good (\$2.20 each). And coeur du Périgord (a heart-shaped goat cheese on a chestnut leaf) is as delicious as it looks.

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NOTHIN' THEIR FEET CAN'T EXPLAIN

“... The mood was sunny, despite the lurking tragic truth—these grand old tap dancers have no likely successors...”

IT'S TWENTY YEARS SINCE THE JAZZ HISTORIAN Marshall Stearns brought a handful of black champion tap dancers to the Newport Jazz Festival, inaugurating what has turned out to be a fitful revival of an American vernacular art. Several of these survivors from the heyday of hoofing—the twenties, the thirties, and, for some, the forties—are still eloquent and elegant performers. A number of them delighted old fans and new initiates in two recent showcases: *Tappin' Uptown* at the Brooklyn Academy of Music and *1000 Years of Jazz and Tap* at Brooklyn College's Whitman Hall.

The irresistible attraction of tap may lie in its combination of an exciting technique with generous latitude for individual style. The feet must render intricate polyrhythms distinctly and with a rich dynamic range. For the rest, as the star-studded *Tappin' Uptown* demonstrated, each artist can follow a particular vein of his genre, and his own fancy.

Tall, lean Honi Coles, for example, is Mr. Refinement. He works in what the trade calls the “class act” tradition. His gait is a graceful saunter; his tapping suave, delicate, ever so clear. It was Coles who got to pay the evening's obligatory tribute to Bill “Bojangles” Robinson, the master of the slyly lifted foot just—nice and easy—flicking the floor. “Brownie”—Ernest Brown—is at the other end of the spectrum. He's a relic of the eccentric comedy acts, a dwarfed rowdy who hits the floor in a split to come bouncing up again. His old-time partner, Charles “Cookie” Cook, has a sweet, hapless clown's face and a gift for sly, offhand repartee; his tapping is laconic and thoughtful, liveliness bubbling just under the surface.

Leslie “Bubba” Gaines is an athletic virtuoso who climaxes his turn by simultaneously tapping and jumping rope—fast enough, and then double time. The one-legged wonder, Peg Leg Bates, is pretty much past it now, but still gallant. Representing the “flash acts,” Harold Nicholas leaps spread-eagled from a staircase, decorates dazzling footwork with flamboyant arm motions. Tough-faced Steve Condos—the one white on the bill, and lovingly jived for it—has ankles that end in machine guns.

The poet among them is Chuck Green. His legs move fluidly beneath an

upper body that might be carved from stone. His demeanor is enigmatic, as if to suggest that the careful, exquisite rhythm patterns his feet happen to be making come from a source outside our comprehension.

The production in which these stylists appeared had some flimsy pretensions to musical-comedy status. Its book was so

Ralph Brown is light and suave, doing the soft-shoe and impressions of Bojangles. Lon Chaney, “the king of Paddle and Roll,” is a bear of a man, producing driving taps and lumbering turns, pacing in profile, faster and faster, on an invisible treadmill. George Hillman is calm, genial, refined. His limbs stretch with the ease of a child's, his stride is



Nicholas Brothers, 1943: In film *Stormy Weather*. Harold (left) was in *Tappin' Uptown*.

naïvely conceived and executed that its very ineptness took on a certain charm. Fragments of tap history surfaced in the expository stage and the hoofers were backed by a sextet of zaftig show girls in standards like the Shim Sham and a BS (no, not Boy Scout) Chorus. The mood was prevailingly sunny, despite the tragic truth lurking behind all this nostalgia—the fact that these grand old men have no likely successors.

1000 Years of Jazz and Tap—the title refers to the cumulative age of its performers—is a touring vehicle that uses a straightforward concert format. A jazz combo of New Orleans oldsters and Deborah Woodson, a voluptuous young vocalist with a huge, smoky voice, provide the music. Four senior hoofers do the dancing, and here, too, the personalities are distinct.

billowy, his tapping has the air of being done atop a soap bubble.

Hillman was the one I wanted to go home with, but the Flatbush audience—mostly white and mostly white-haired—favored the marvelous Jimmy Slyde, whose surname indicates his specialty. The man's feet treat the floor as if it were so much ice, working sideways and cross-legged variations on skids and skims. But his technique is formidable whatever he's doing: swirling on the stalk of one slim, loose-jointed leg while punctuating the floor with the other; tapping perched tiptoe; or just plain talking with his feet. Listening to Slyde and his peers is like having one of those dreams in which people are speaking a beautiful, complex foreign language and suddenly—miraculously—you understand every single word.

IS **Jim Self** IN THE WRONG LINE OF work? The choreographer's two recent productions at D.T.W.'s Bessie Schönberg Theater sport the handsomest costumes and décor of the season. Dance interest in the pieces is almost nonexistent, though; the solo *Lookout* and a sextet, *Phenix City Story*, could be paintings that happen to move through time.

The designs for *Phenix City* mate Art Deco with SoHo Punk. In their several costume changes, the women top their shiny dark maillots, the men their glistening black tights, with gauzy shifts and pantaloons in somber hues. Coils of prettily colored fabric girdle their brows and torsos and distend the edges of their garments for a doll-like effect. They move through a bright landscape of highway markings; toy houses and sheets of paint-streaked plastic serve them as props. Ken Tisa gets the credit for these visuals, but if they're not Self-made, they're surely Self-directed.

The dancing is essentially pictorial too, and it suffers from self-obsession. Apart from a cut of the standard ballet vocabulary (as understood by Merce Cunningham, with whom Self performed for several years), it is rooted in posture and position. Again and again the bodies appear in profile, Egyptian-style, then swivel, impelled by stiff-an-

gled arm movements, to reveal nothing more fascinating than a view of the opposite side. Travel is severely restricted—to straight-and-narrow paths that cross the space horizontally or diagonally. The energy is monotonal, and there's something almost autistic in the lack of connection between one move and the next. Self in particular, with his neat, taut body and his tight, blank face, looks programmed.

Like its maker, *Phenix City Story* is cool and cryptic. You imagine it must be about something—from fleeting clues indicating persons, places, situations—but it remains unfathomable. Is it autobiography served up as a jigsaw puzzle? A gloss on a lurid journalistic account of a family or town gone haywire? One stretch seems to be a parody of Martha Graham's portentous "Greek" works, with their love and carnage swollen to mythic proportions, their messengers and small choruses solemnly prophesying doom. Yet such a worn-out joke is weirdly incompatible with the visual sophistication of the piece.

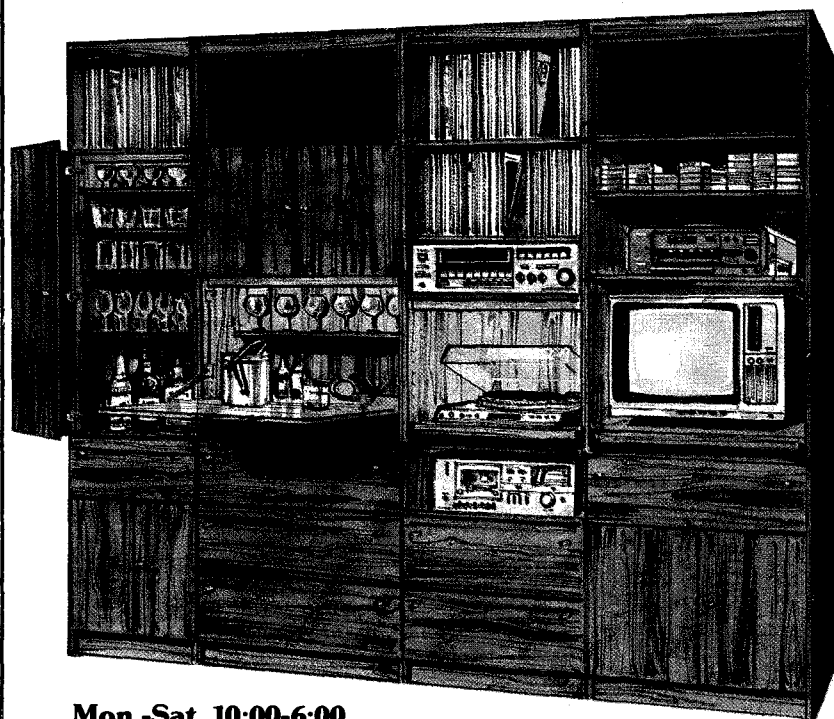
Only once, in the opening section of *Lookout*, do Self's limited dance range and visual imagination mesh evocatively. Under a ceiling hung with a hundred black suitcases (Edward Henderson did the décor), the dark space intermittently punctuated with pools

and corridors of light (designed by Edward Effron), a black-clad, black-booted Self stalks back and forth. Grunting or gasping as his squared-off arm gestures turn him in a new, fruitless direction, he's a figure caught in a maze where the light at the end of a tunnel is a trap or a dead end. The passage is called "Les Egouts [sewers] de Paris."

The balance of *Lookout* reiterates Self's constricted vocabulary at various speeds, including fast-forward, and gives him a chance to wear more spiffy costumes. The sound accompaniment for a good part of the work is an absurdist text by Richard Elovich. It concerns an unemployed journalist from Nagasaki, name of Shimizu. He is the lover of one Lucy, who goes to and returns from work with monotonous regularity, talks, gets pregnant, bears a son she names after her husband, Otto, and dies. Shimizu, we are told, writes human-interest stories; Elovich does not.

Another significant element in the piece is a quintet of rolling trays that bear, respectively, a pyramid of coarse sand, stacks of sliced bread, water, mud (I think), and half a gross of oranges—equipment for an avant-garde orgy of messiness. Although provided with a large mallet, Self left the materials unmolested. Maybe he didn't want to get his clothes dirty.

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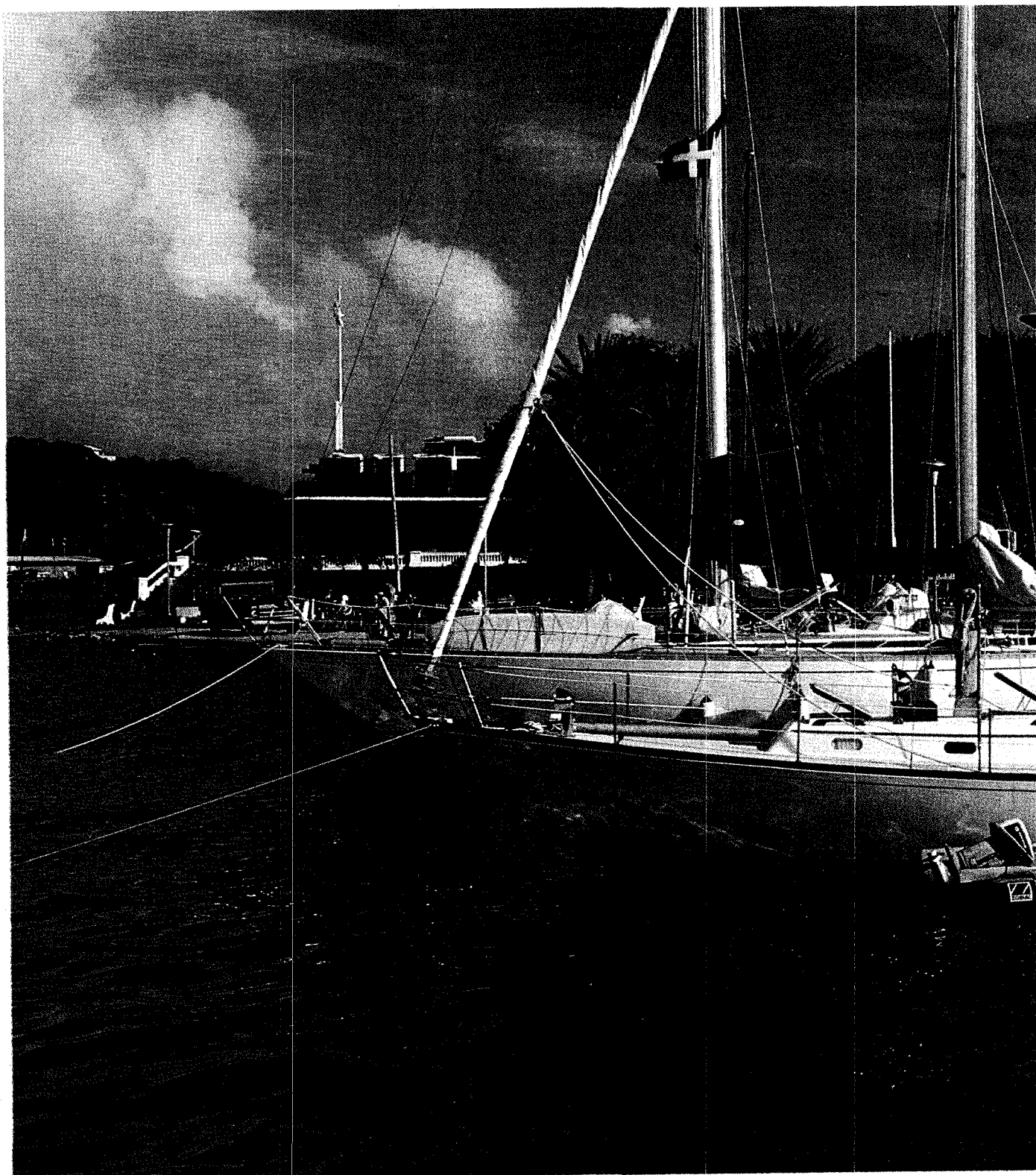
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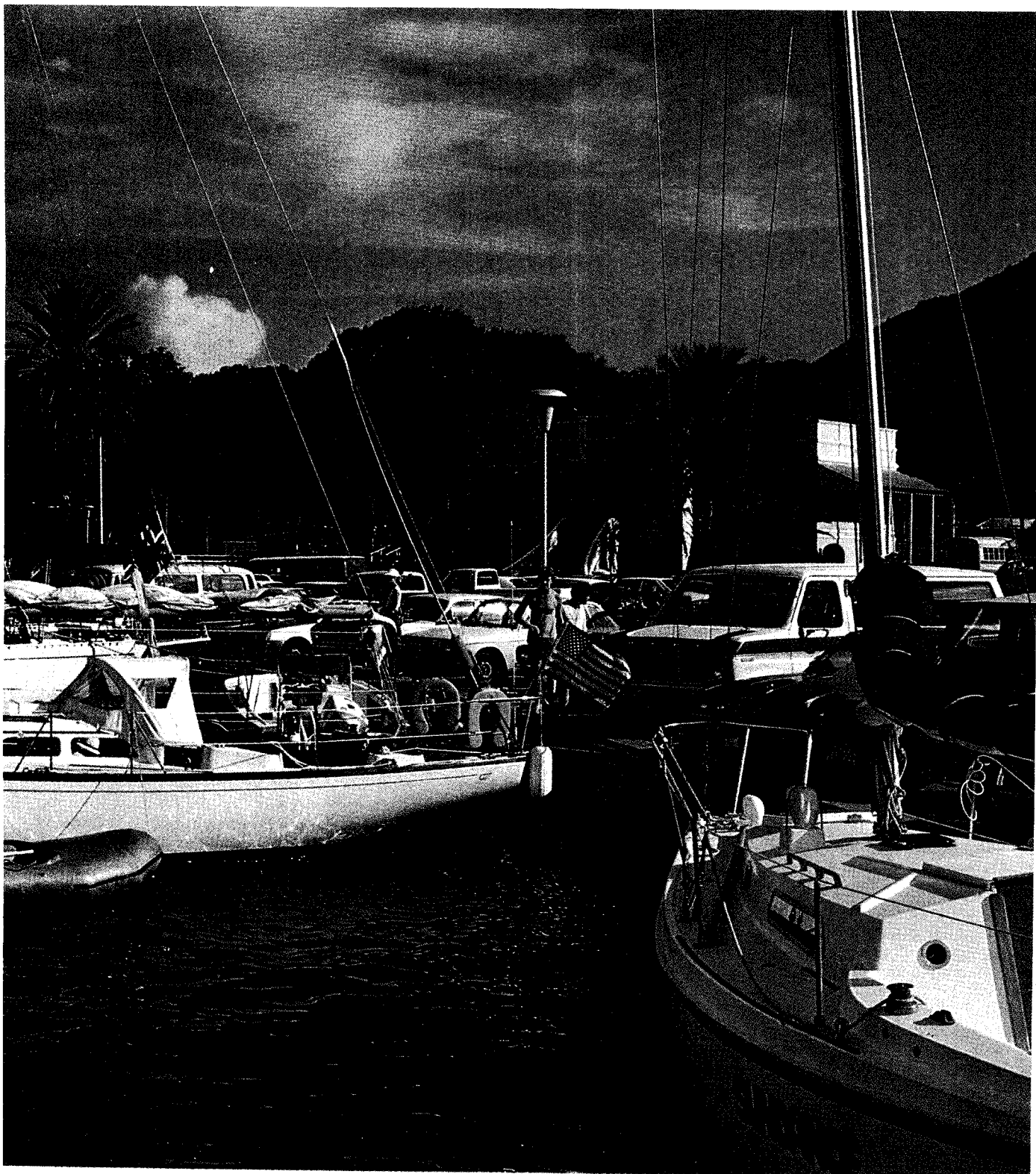
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"...*I'm Dancing As Fast as I Can* is a lurid feminist psychodrama—'An Unmarried Woman Meets the Wolfman'..."



Coming apart: Nicol Williamson and Jill Clayburgh in Jack Hofsiss's film.

AT A CRUCIAL POINT IN *I'm Dancing As Fast as I Can*, Jill Clayburgh, as Barbara Gordon, a very tense New York documentary filmmaker, gathers together her bottles of Valium and dumps the little blue pills into the toilet. It's a satisfying moment: The heroine has made a decision to break a dependency that is destroying her life. The toilet water is clean and sparkling in the light, the pills swirl around merrily and head for the sewer, where they will no doubt work their gentle wonder on all those discarded pet alligators and turtles.

But then the director, Jack Hofsiss (who mounted the stage and TV productions of *The Elephant Man*), cuts the shot—cuts it too abruptly, before it makes its effect. A jumpy man, this Hofsiss. He directs the screenplay (by playwright David Rabe) at a fever pitch, producing one overwrought, loud, nerve-jangling scene after another. This sort of hysteria may be necessary in the theater to keep people awake, but it doesn't work onscreen. Thematically, the movie jumps all over the place, too. *I'm Dancing As Fast as I Can* is a flashy, confused, angry movie, a contemporary variant of a Susan Hayward suffering-and-redemption epic, mixing lurid psychodrama with feminist rage, ugly degradation with sour accusations.

At first, we seem to be watching a story about the way New York's high-pressure life induces Valium addiction. Barbara Gordon, an Emmy Award-winning documentary producer, whose 1979 autobiographical book, freely adapted, served as the basis for the movie, appears to have led a very strenuous life. Clayburgh, hunched over in her editing room like an old man praying in an icy synagogue, looks pale, clammy, physically knocked out. Her Barbara snaps at her assistants, sucks frantically on cigarettes, and ritually pops Vals, pried loose from her bag or worked out from beneath the cellophane surrounding a cigarette box, until she achieves a glassy-eyed tranquillity.

Most of this stuff seems like a Nichols and May skit without laughs. Barbara's boyfriend, Derek (Nicol Williamson), a lawyer devoted to the poor, is no less jiggety. Poor Derek knocks over wineglasses in restaurants, burns his hands on pots, and spasmodically reaches for Barbara's shoulders, nearly shaking loose her fillings with his protestations of love. Speaking in a nervous high voice, Williamson makes Derek into a harmless, vaguely dislikable twit—or so it seems at first. As far as we can tell, Barbara and Derek are just the two most quivery people in a New York ruled by

Valium. Barbara secretes pills (why? I wonder) in odd corners of her apartment—in her shoes, in her Tampax box. She's taking 60 milligrams a day, but her psychiatrist, a distant, condescending, silver-haired swine she's been seeing for ten years, doesn't seem unduly upset. "It's a good drug," he says.

Barbara makes a documentary about Jean (Geraldine Page, working with acid clarity), a poet dying of cancer (a morally dubious idea for a film that everyone treats as marvelous). When Barbara shows the documentary to Jean, who hates it, screaming in disgust ("You've made a Valium movie—a movie about death without any death in it"), Barbara goes home and jerks the toilet handle on the pills. After the initial burst of energy, the agonies of withdrawal set in—hallucinations, the shakes, a burning scalp. And it's at this point that the movie lurches into horror-film gaudiness. Barbara won't call that shrink, whom she blames for getting her addicted in the first place. Even after she has a frothing-at-the-mouth fit right on East Hampton beach, neither she nor Derek calls a doctor.

I tell so much of this unappetizing plot only to make a simple point. There's something that audiences all over the country share—not a Jungian collective unconscious but a more practical kind of knowledge, a common unspoken agreement about how to act in times of love or grief or danger or whatever. Surely the most common negative reaction to a movie is that something in it wasn't "real" or "plausible." All screenwriters and directors know this; they also know, therefore, that when they put behavior onscreen that is crazy or merely stupid they risk trying the audience's patience, and that, in such a case, the only way to hold the audience is to make poetry or tragedy out of the craziness and comedy out of the stupidity.

Rabe and Hofsiss do neither. At first, Derek's not calling the doctor—any doctor—when Barbara is chewing the East Hampton sand seems like a cheap, gothic-novel trick, a device that gets us to the next stage of the movie, in which the two of them, locked in Barbara's gray-walled apartment, begin to unravel. But then, as we watch these two bash

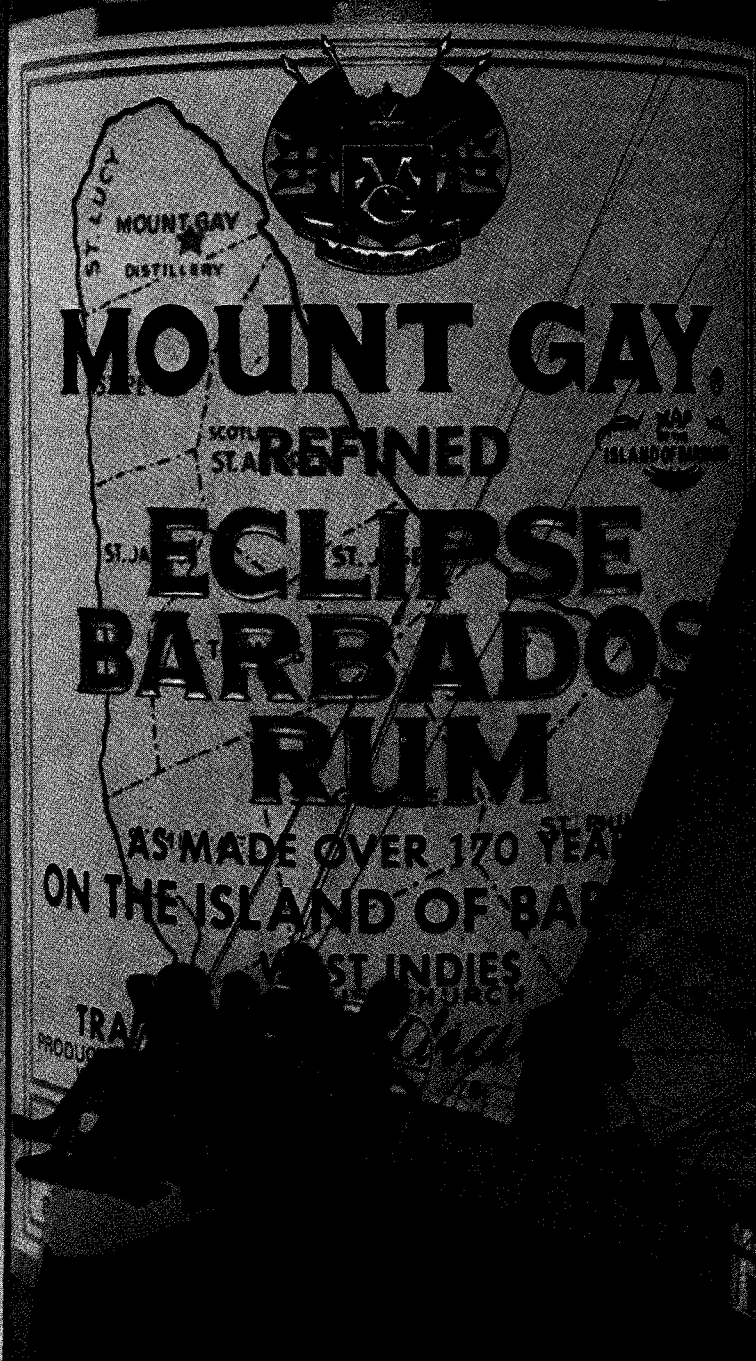
each other and sink into the pits, we decide that the filmmakers' point is that they are both mad as hatters. Not calling a doctor now makes a kind of sense, but Barbara and Derek, as dramatic characters, have ceased to matter to us in the same way, since the insane aren't responsible and therefore don't have the same moral life as the sane.

Derek, it turns out, is a screaming lunatic who loathes Barbara's success so much he wants to do her in. Swigging vodka like Tab, he makes the pathetically enfeebled Barbara his prisoner, refusing to call for help even when she requests it, humiliating her, beating her up, finally strapping her to a chair. We seem to be watching "An Unmarried Woman Meets the Wolfman." Clayburgh writhes around, shrieks, and wears her bruise makeup with sullen pride, vamping the camera with haughty looks. She's a trouper all right, but who cares? She's lent herself to a creepy, dumb spectacle. I'd rather watch exploitation-film sadism, which you can easily shrug off, than this kind of "serious" sadism, produced out of the evident belief that the audience will be improved by having its nose rubbed in something painful and disgusting. Righteous violence is endemic to the theater; the middle section of this movie is like a particularly virulent and meaningless exercise in Off Broadway psychodrama. Like so many dramatists, directors, and actors burning with rage, Rabe and Hofsis have nothing interesting to say. If we've got to be put through the wringer, let it be for a problem more weighty than lingering emotional "dependency" in successful media executives.

Barbara, it seems, is an extremely neurotic woman whose use of Valium has prevented her illness from coming out in the past. We never do discover the source of her problems, although we find out that men—invariably weak, cruel, and stupid—screw her up and that only women can save her. The movie turns into trite inspirational feminist therapy in which Miss Put-Upon finds the road to sanity and self-reliance at last by learning from two strong women. But by this time I was long past caring.

A MOVIE WORLDS AWAY FROM THIS Bloomingdale's bombast is Francesco Rosi's marvelous **Three Brothers**. Rosi, whose last film, *Eboli*, was shown here in tragically abridged form, has surpassed his countrymen Fellini, Bertolucci, Olmi. He has developed one of the master film styles of our day, and in *Three Brothers* he and screenwriter Tonino Guerra have created a vibrant, deeply moving meditation on the spiritual condition of Italy. The gravely lyrical images of harmony rent by disorder and disintegration, the gathering weight of both

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fantasy and reality sequences, finally alter our sense of time and scale. Like the powerful limbs of Michelangelo's Sistine Chapel figures, massive yet supple, or the linked phrases of the slow movement of Beethoven's *Archduke* Trio, which achieve their power in quiet, the individual shots of Rosi's stately film sustain certain powerful emotions (melancholy, longing, grief) in a progression that ultimately becomes overwhelming. On a recent Saturday night at Cinema I, a boisterous crowd grew quieter and quieter as the movie went on, and at the end many people stayed in their seats, trying to hold the mood a few moments longer.

In the country, in Southern Italy near the Adriatic, a very old man (Charles Vanel, the great French actor, now 89) has suffered the loss of his wife. He sends telegrams summoning his three sons: The oldest (Philippe Noiret) is a judge in Rome, a settled bourgeois with a family; the youngest (Michele Placido), a factory worker and labor activist in Turin, a hotheaded, dissatisfied man, has separated from his adulterous wife and is taking it hard; the middle brother (Vittorio Mezzogiorno) is a committed teacher of delinquent boys in Naples. For 24 hours they gather at the family's beautiful stone farmhouse perched on a hill outside town—the town that they have all left and that now seems remote to them. Each brings his troubles and worries with him, and each, it turns out, has felt the impact of Italy's public misery—terrorism and labor unrest—in his private life. The movie is about a country brought to a state of demoralization. It asks the question "What is the future of Italy?"

The old man is powerful-looking but serene. Erect in his black suit, with a long, melancholy nose and brimming eyes, he's at ease with the country and the animals; he's rooted, complete, and tradition-bound in the sense of being in touch with everything that makes for continuity and harmony in life. He is authority; he doesn't need to assert it. But his sons, having left the town for the city, have reaped the whirlwind. The judge has been assigned the trial of a terrorist accused of murdering another magistrate; the judge's wife (Andrea Ferreol), frightened of assassination, is against his taking the case, but he's determined to go ahead with it—if authority isn't restored, he reasons, the system will founder. As the three men gather for the night in their boyhood bedroom, he argues with the youngest brother, who justifies the use of violence in strikes, thereby offering, according to the judge, de facto support for terrorism. Not so, says the young man; we can't let the bosses walk all over us. The debate rages on, lucid, passionate, and finally tragic, since both men are partly right. (Rosi, though a longtime Marxist, seems to



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lean toward the views of the judge.) Meanwhile, the saintly middle brother argues for spiritual renewal.

The three men debate and dream—the judge of his own assassination, the middle brother of a miracle cure for urban decay, the youngest brother of a reconciliation with his wife. Like Buñuel, Rosi doesn't always let us know, at first, that we're watching dreams. But in contrast to the playful, teasing surrealist, he uses the device for pathos—the dreamer longs for his dream or fears it. In an adjoining room, their father lies on the marriage bed, thinking of his wife; he has little to say to his preoccupied sons, but he's comforted by his beautiful granddaughter, a sensual sprite with dark hair (the worker's child), who lies next to him in bed. The father's memory of his wedding day—a sequence of surpassing eloquence—gives way, in the morning, to images of the old man and the child walking across the farm during the funeral. The film is extremely beautiful, but Rosi is no pastoral nostalgist: He knows the decisive life of Italy lies in the cities and in the exhausting struggle for justice and order. The sun-drenched landscapes offer a refuge, not an escape; the men never elude their dreams or their hopes. It's a great film: The imagery reaches to the roots of life.

THOSE WHO LIKE ROMANTIC TALES spiced with black humor and perversity should see Ettore Scola's *Passione d'Amore*, which is set in the Italy of 120 years ago. A splendidly handsome young cavalry officer (Bernard Giraudeau), who regularly visits the bedroom of a beautiful married woman (Laura Antonelli), is reassigned to a remote post in the mountains of Northern Italy, where he becomes the object of another woman's infatuation. Fosca, the commander's cousin, has protruding teeth, sunken vampire's eyes, and a cadaverous body sheathed in black.

Convinced, like the rest of the world, of her own ugliness, Fosca nevertheless pursues the ripely handsome young man with astonishing resourcefulness and will. Flattery, declarations, and threats flow from her lips in a torrent, followed by outrageous, masochistic displays: She sinks ecstatically to the officer's feet, throws fainting fits in the dining room, provokes scandal and humiliation. At first sickened by Fosca's demands, the officer begins to pity her, and then, to his astonishment, he becomes inflamed by the woman's passion for him. *Passione d'Amore* is an ironic parable of health mastered by illness, body overwhelmed by spirit. As the mad, conquering young woman, Valerie d'Obici gives a startling performance, acting with such physical and spiritual force that she raises a potential sick joke to the level of a legendary romantic tale.

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sample dresses, one-of-a-kind, in sizes 6-10, now \$100 and \$150. Checks accepted; no credit cards; all sales final. *Jacobson Seymour, 526 Seventh Ave., at 38th St., ninth floor (354-5678); Mon.-Fri. 9 a.m.-5 p.m., and Sat. 10 a.m.-3 p.m.; while stock lasts.*

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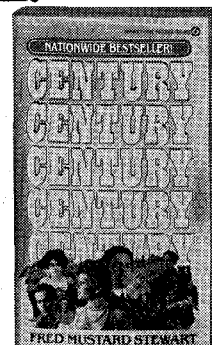
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A Complete Entertainment Guide for the Week Beginning March 8

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM 2**—Watts St. at Ave. Americas. 431-1590. Thru Mar. 13: "Special Treatment." Beg. Mar. 14: "Angi Vera."
3. **ESSEX**—Grand St. nr. Essex. 982-4455. Thru Mar. 11: "Venom." "Victory." Beg. Mar. 12: "Enter the Ninja." "The Hearse."
4. **BLEECKER STREET CINEMA**—At La Guardia Pl. 674-2560. Mar. 8: "Man Is Not a Bird." "Diary of a Switchboard Operator." Mar. 9: "The Seven Samurai." Mar. 10: "The Bicycle Thief." "Shoeshine." Mar. 11-13: "The Elephant Man." "Eraserhead." Mar. 14: "The T.A.M.I. Show." "Don't Knock the Rock." **AGEE ROOM**—Thru Mar. 9: "Masculin/Feminin." "Band of Outsiders." Beg. Mar. 10: "Ici et Ailleurs." "Comment, Ca Va?"
6. **WAVERLY**—Ave. Americas at W. 3rd St. 929-8037. #1—"Gallipoli." #2—"Shoot the Moon."
7. **8TH STREET PLAYHOUSE**—W. of Fifth Ave. 674-6515. Thru Mar. 11: "The Decameron." "The Canterbury Tales." "Arabian Nights." Mar. 12-13: "The Seduction of Mimi." "The Servant." "Mistress." Beg. Mar. 14: "Despair." "Even Dwarfs Started Small."
9. **ART**—8th St. E. of University Pl. 473-7014. "Chariots of Fire."
10. **THEATRE 80**—St. Mark's Pl. E. of Second Ave. 254-7400. Mar. 8: "Tiefland." "The White Hell of Pitz Palu." Mar. 9: "Lost Horizon (1937)." "The Bitter Tea of General Yen." Mar. 10: "The Petrified Forest." "The Man Who Came to Dinner." Mar. 11: "Woman of the Year." "Adam's Rib." Mar. 12-13: "Charlie Chan in Honolulu." "Charlie Chan in Dead Men Tell." Mar. 14: "True Confession."
11. **ST. MARK'S CINEMA**—Second Ave. nr. St. Mark's Pl. 533-9292. Thru Mar. 11: "Raiders of the Lost Ark." "Popeye."
13. **CINEMA VILLAGE**—12th St. E. of Fifth Ave. 924-3363. Thru Mar. 9: "The Producers." "Young Frankenstein." Mar. 10-11: "King of Hearts." "Harold and Maude." Mar. 12-13: "Dr. Strangelove." "Waltz of the Toreadors." Beg. Mar. 14: "Auntie Mame."
14. **GREENWICH**—Greenwich Ave. at 12th St. 929-3350. #1—"Evil Under the Sun." #2—"Personal Best."

16. **QUAD CINEMA**—13th St. W. of Fifth Ave. 255-8800. #1 & #2—"On Golden Pond." #3 & #4—"Missing."

15th-42nd Streets

20. **GRAMERCY**—23rd St. nr. Lexington Ave. 475-1660. "Butterfly."
21. **BAY CINEMA**—Second Ave. nr. 32nd St. 679-0160. "Reds."
22. **MURRAY HILL**—34th St. nr. Third Ave. 685-7652. "Making Love."
23. **34TH STREET EAST**—Nr. Second Ave. 683-0255. "Atlantic City."
24. **LOEWS 34TH STREET SHOWPLACE**—Nr. Second Ave. 532-5544. #1—"Shoot the Moon." #2—"Death Wish II." #3—"Missing."

43rd-60th Streets

31. **LOEWS ASTOR PLAZA**—44 St. at B'way. 869-8340. "Reds."
32. **CRITERION CENTER**—B'way nr. 45th St. 582-1795. #1—"Making Love." #2—"Enter the Ninja." #3—"Shoot the Moon." #4—"Chariots of Fire." #5—"Personal Best." #6—"Arthur."
33. **LOEWS STATE 1**—B'way nr. 45th St. 582-5060. Thru Mar. 11: "The Seduction." Opening Mar. 12: "Richard Pryor, Live on Sunset Strip." **STATE 2**—582-5070. "Death Wish II."
35. **EMBASSY 1**—B'way nr. 46th St. 757-2408. "Raiders of the Lost Ark."
36. **MOVIELAND**—B'way nr. 47th St. 757-8320. "Butterfly."
37. **CINERAMA 1**—B'way nr. 47th St. 975-8366. "Dial M for Murder." **CINERAMA 2**—975-8369. "Evilspeak."
38. **EMBASSY 2**—B'way nr. 47th St. 730-7262. Thru Mar. 11: "Ragtime." Beg. Mar. 12: "Reds." **EMBASSY 3**—Thru Mar. 11: "Vice Squad." Beg. Mar. 12: "The Seduction." **EMBASSY 4**—Thru Mar. 11: "Venom." Beg. Mar. 12: "Ragtime."
39. **HOLLYWOOD TWIN CINEMA**—Eighth Ave. nr. 47th St. 246-0717. #1—Thru Mar. 9: "How I Won the War." "The Bed Sitting Room." Mar. 10-13: "Sunset Boulevard." "Stalag 17." Beg. Mar. 14: "Modern Times." "City Lights." #2—Mar. 8-9: "The Boys in the Band." "Something for Everyone." Mar. 10-13: "Melvin and Howard." "Resurrection." Beg. Mar. 14: "Blow-Up." "Zabriskie Point."
41. **RIVOLI**—B'way nr. 49th St. 247-1633. #1—"Missing." #2—"Evil Under the Sun."
44. **GUILD 50TH STREET**—W. of Fifth Ave. 757-2406. "Raiders of the Lost Ark."
45. **ZIEGFELD**—54th St. nr. Ave. Americas. 765-7600. "Quest for Fire."
46. **EASTSIDE CINEMA**—Third Ave. nr. 55th St. 755-3020. "Atlantic City."
47. **CARNEGIE HALL CINEMA**—Seventh Ave. nr. 57th St. 757-2131. Thru Mar. 9: "From Mao to Mozart: Isaac Stern in China." "The Children of

- Theatre Street." Mar. 10-11: "Raging Bull." "Taxi Driver." Mar. 12-13: "Raging Bull." "Mean Streets." Beg. Mar. 14: "New York, New York."

48. **SUTTON**—57th St. nr. Third Ave. 759-1411. "Personal Best."

50. **FESTIVAL**—57th St. W. of Fifth Ave. 757-2715. "I'm Dancing as Fast as I Can."
51. **57TH STREET PLAYHOUSE**—W. of Ave. Americas. 581-7360. "Raiders of the Lost Ark."
52. **LITTLE CARNEGIE**—57th St. nr. Seventh Ave. 246-5123. "Atlantic City."
54. **GOTHAM CINEMA**—Third Ave. nr. 58th St. 759-2262. "Making Love."
55. **PLAZA**—58th St. nr. Madison Ave. 355-3320. "Butterfly."
56. **PARIS**—58th St. W. of Fifth Ave. 688-2013. "Circle of Deceit."
57. **D.W. GRIFFITH**—59th St. nr. Second Ave. 759-4630. "Sleeping Dogs."
58. **MANHATTAN**—59th St. bet. Second & Third Aves. 935-6420. #1—"On Golden Pond." #2—"Chariots of Fire."
60. **BARONET**—Third Ave. nr. 59th St. 355-1663. "Ragtime." **CORONET**—"Reds."
61. **CINEMA 3**—59th St. W. of Fifth Ave. 752-5959. "Wasn't That a Time: The Weavers."
62. **CINEMA I**—Third Ave. nr. 60th St. 753-6022. "Three Brothers." **CINEMA II**—753-0774. "Shoot the Moon."

61st Street & Above East Side

70. **GEMINI 1**—Second Ave. nr. 64th St. 832-1670. Thru Mar. 11: "Dial M for Murder." Opening Mar. 12: "Parasite." **GEMINI 2**—832-2720. "Evil Under the Sun."
71. **BECKMAN**—Second Ave. nr. 65th St. 737-2622. "Missing."
72. **LOEWS NEW YORK TWIN**—Second Ave. nr. 66th St. 744-7339. #1—"Death Wish II." #2—"The Seduction."
73. **68TH STREET PLAYHOUSE**—On Third Ave. 734-0302. "Das Boot."
74. **LOEWS TOWER EAST**—Third Ave. nr. 72nd St. 879-1313. "I'm Dancing as Fast as I Can."
76. **72ND STREET EAST**—Nr. First Ave. 288-9304. Thru Mar. 11: "Gallipoli." Beg. Mar. 12: "Absence of Malice."
78. **UA EAST**—First Ave. at 85th St. 249-5100. "Evil Under the Sun."
80. **LOEWS ORPHEUM**—86th St. nr. Third Ave. 289-4607. #1—"Death Wish II." #2—Thru Mar. 11: "The Seduction." Opening Mar. 12: "Richard Pryor, Live on Sunset Strip."
82. **86TH STREET EAST**—Nr. Third Ave. 249-1144. Thru Mar. 11: "Shoot the Moon."
83. **86TH STREET TWIN**—Nr. Lexington Ave. 289-8900. #1—"On Golden Pond." #2—"Missing."

MOVIES

61st Street & Above
West Side

88. **PARAMOUNT**—B'way at 61st St. 247-5070.
"One From the Heart."
89. **LINCOLN PLAZA CINEMAS**—B'way nr.
63rd St. 757-2280. #1—"Passione d'Amore." #2
—"My Dinner With Andre." #3—"Chariots of
Fire."
90. **CINEMA STUDIO**—B'way at 66th St.
877-4040. #1—"Tragedy of a Ridiculous Man."
#2—"The Woman Next Door."
91. **REGENCY**—B'way nr. 67th St. 724-3700. Thru
Mar. 8: "Rain"; "Christopher Strong." Mar. 9-10:
"Lola Montes"; "The Earrings of Madame de..."
Mar. 11-13: "Picnic"; "Bus Stop." Beg. Mar. 14:
"The Turning Point"; "Julia."
92. **EMBASSY 72ND STREET TWIN**—On
B'way. 724-6745. #1—"Das Boot." #2—"Love
and Lies."
93. **LOEWS 83RD STREET QUAD**—On B'way.
877-3190. #1—"Raiders of the Lost Ark." #2—
"Butterfly." #3—"Shoot the Moon." #4—
"Missing."
94. **NEW YORKER**—B'way nr. 88th St. 580-7900.
#1—"Evil Under the Sun." #2—"On Golden
Pond."
95. **THALIA**—95th St. W. of B'way. 222-3370.
Mar. 8: "The National Health"; "No Sex Please,
We're British." Mar. 9: "Love in the Afternoon";
"People on Sunday." Mar. 10: "Nasty Habits";
"The Romantic Englishwoman." Mar. 11: "Laura";
"Fallen Angel." Mar. 12-13: "Hoffman"; "Being
There." Mar. 14: "Grand Illusion"; "The River."
97. **OLYMPIA**—B'way nr. 107th St. 865-8128. #1
—"The Border"; "Melvin and Howard." #2—Thru
Mar. 11: "The French Lieutenant's Woman." Beg.
Mar. 12: "Absence of Malice"; "Only When I
Laugh." #3—Thru Mar. 11: "Arthur"; "Altered
States." Beg. Mar. 12 (tent): "Personal Best." #4—
"Dial M for Murder."

Museums, Societies, Etc.

A.I.R. GALLERY—63 Crosby St. 966-0799. Adm.
\$2. Mar. 11, 7 p.m.: "Empty Suitcases" &
"Exchanges" by Bette Gordon.

**AMERICAN MUSEUM OF NATURAL
HISTORY**—79th St. & Central Park West.
496-0900. Naturemax Theater (IMAX system with
large screen & 6-track sound): Daily from 10:30
a.m. (\$2 adults, \$1 children, after museum adm.):
"To Fly" (1976) by Greg MacGillivray & James
Freeman; Fri-Sat, 6 & 7:40 p.m. (spec. \$5.50 adm.
to museum & films): "To Fly," & "Living Planet"
(1979) by Dennis Earl Moore.

ANTHOLOGY FILM ARCHIVES—80 Wooster
St. 226-0010. Mar. 9, 8 p.m.: "Mother's Day"
(1948), "Four in the Afternoon" (1951), "Loony
Tom, the Happy Lover" (1951) & "The Bed"
(1968) by James Broughton, & "The Potted Psalm"
(1946) by Broughton & Sidney Peterson. Mar. 10,
8 p.m.: "Les Dames du Bois de Boulogne" (1944)
by Robert Bresson. Mar. 11, 8 p.m.: "Un Chien
Andalou" (1928) & "L'Age d'Or" (1930) by Luis
Buñuel. Mar. 12, 8 p.m.: "Scenes From Under
Childhood" (1969-70) by Stan Brakhage. Mar. 13,
2 p.m.: Video by Lance Wisniewski; 8 p.m.: "Blood
of a Poet" (1930) & "Beauty and the Beast" (1946)
by Jean Cocteau. Mar. 14, 8 p.m.: "Glens Falls
Sequence" (1946) & "The Long Bodies" by
Douglas Crockwell, "A Movie" (1958), "Cosmic
Ray" (1961) & "Report" (1963) by Bruce Conner,
& "The Flicker" (1966) by Tony Conrad.

**ASTORIA MOTION PICTURE AND
TELEVISION FOUNDATION**—34-31 35th St.,
Astoria. 784-4520. Adm. \$5. Mar. 9, 7:30 p.m.:
David Neves discusses Brazilian Cinema Novo.
Mar. 12, 7:30 p.m.: "Memory of Helen" (1969) by
Neves. Mar. 13, 7:30 p.m.: "Luz del Fuego" (1982)
by Neves.

BABA'I CENTER—53 E. 11th St. 674-8998. Adm.
\$1 senior citizens 50c; children free. Mar. 14, 2:30
p.m.: "You Can't Take It With You" (1938) by
Frank Capra, with James Stewart & Jean Arthur.

CHRIST AND ST. STEPHEN'S CHURCH—120
W. 69th St. 787-2755. Adm. \$1.50; senior citizens
75c. Mar. 10, 8 p.m.: "Meet Nero Wolfe" (1936)
by Herbert Biberman, with Rita Hayworth.

COLLECTIVE FOR LIVING CINEMA—52 White
St. 925-2111. Adm. \$3. Mar. 12, 8 p.m.: "Orchard
Street" (1977), "Great Neck" (1979), " #3"
(1980), "Tia" (1981) & other films by Ellen Gaine.

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MOVIES

Mar. 13, 8 p.m.: "Passing Through" (1977) by
Larry Clark. Mar. 14, 8 p.m.: "Broken Lullabye or
The Man I Killed" (1932) by Ernst Lubitsch.

COOPER-HEWITT MUSEUM—2 E. 91st St.
860-6868. Adm. \$4; members \$3.50. Mar. 9, 6:15
p.m.: "Playtime" (1969) by Jacques Tati, &
"L'Architecture d'aujourd'hui" (1931) by Pierre
Chenal.

ETHNIC FOLK ARTS CENTER—179 Varick St.
691-9510. Adm. \$3. Mar. 14, 3:30 p.m.:
"Pirosmani" (1971) by G. Shengelaya.

FILM FORUM 1—57 Watts St. 431-1590. Adm.
\$4; members \$2.50. Mon.-Sun., 6, 8 & 10 p.m. &
Sat.-Sun., 4 p.m. "I Heard It Through the
Grapevine" (1982) by Dick Fontaine & Pat
Hartley, with James Baldwin.

FILMS CHARAS—Terraza Theater, 360 E. 10th
St. 982-0627. Adm. \$1. Mar. 9, 8 p.m.: "A La
Guerra" by Thomas Siegel, "Invisible Dance" by
David Woodberry, & "William Carlos Williams" by
George Jacobson.

THE FOURTH STREET PHOTO GALLERY—67
E. 4th St. 673-1021. Free. Mar. 12-13, 9 p.m.: "La
Bête humaine" (1938) by Jean Renoir, with Jean
Gabin & Simone Simon.

FRENCH INSTITUTE—22 E. 60th St. 355-6100.
Adm. \$2.50; students & senior citizens \$2;
members free. Mar. 10, 1, 3:15, 6 & 8:30 p.m.:
"Claire de femme" (1979) by Costa-Gavras, with
Yves Montand & Romy Schneider.

GOETHE HOUSE—Fifth Ave. at 83rd St.
744-8310. Adm. \$1. Mar. 11, 6 p.m.: "Schiff In
Not" (1936) by Walter Ruttmann, "Hände Am
Werk" (1935) by Walter Frenz, & "Deutschland
Zwischen Gestern und Heute" (1934) by Reinhold
Basse. Mar. 13, 2 p.m.: "Jane Is Jane Forever"
(1976) by Walter Bockmayer.

**INSTITUTE FOR ART AND URBAN
RESOURCES**—P.S. 1, 46-01 21st St., Long
Island City. 784-2084. Free. Thu.-Sun., 1-6 p.m.,
thru Mar. 14: "Intrusion" by Jon Rubin, & Video
by Joan Jonas.

**INTERNATIONAL CENTER OF
PHOTOGRAPHY**—Fifth Ave. at 94th St.
860-1777. Adm. \$1.75; students & senior citizens
75c; children 50c; Tues. evens free. Tue.-Sun., 3
p.m., Tue., 6 p.m. & Sat.-Sun., 1 p.m.: "Muratti
privat" (1935), "Muratti Greift Ein" (1934),
"Munich-Berlin Wandering" (1927), "Composition
in Blue" (1933), "Circle" (1933) & "An American
March" (1939) by Oskar Fischinger, "Two Penny
Magic" (1928-29), "Race Symphony" (1928-29),
"Inflation" (1927-29), "Everything Turns"
(1927-29) & "Ghosts Before Breakfast" (1927) by
Hans Richter, & "Richter on Film" (1954) by
Cecile Starr.

JAPAN SOCIETY—333 E. 47th St. 832-1155.
Adm. \$4; members \$3. Mar. 10, 7:30 p.m.: "The
Story of the Last Chrysanthemums" (1956) by Koji
Shima. Mar. 12, 7:30 p.m.: "Actress" (1947) by
Teinosuke Kinugasa. Mar. 14, 2 p.m.: "An Actor's
Revenge" (1963) by Kon Ichikawa.

MILLENNIUM FILM WORKSHOP—66 E. 4th
St. 673-0090. Adm. \$2.50. Mar. 13, 8 p.m.:
"Floorshow" (1978) by Richard Myers.

MUSEUM OF BROADCASTING—1 East 53rd
St. 752-7684. Free with museum adm. Thru Mar.
13: By Popular Request: A selection of
entertainment and news programs that were
requested most often by visitors to date (continuous
showings, Tue.-Sun., 12 p.m.).

NEW COMMUNITY CINEMA—423 Park Ave.,
Huntington, N.Y. 516-423-7619. Adm. \$3.50;
members \$2; senior citizens & children \$1.50. Mar.
9, 8 p.m.: "Rebel Without a Cause" (1955) by
Nicholas Ray, with James Dean, Natalie Wood &
Sal Mineo. Mar. 10, 8 p.m.: "Jane Is Jane Forever"
(1977) by Walter Bockmayer & Rolf Buhrmann.
Mar. 11, 8 p.m.: "The Girls" (1970) by Mai
Zetterling, with Bibi Andersson; 8 p.m. (spec.
adm.): "Alexander Nevsky" (1938) by Sergei
Eisenstein. Mar. 12, 8 & 10:15 p.m.: "Cesar and
Rosalie" (1972) by Claude Sautet, with Yves
Montand & Romy Schneider. Mar. 13, 8 p.m., &
Mar. 14, 2 p.m.: "Mozart: A Childhood Chronicle"
(1980) by Klaus Kirschner. Mar. 14, 7:30 p.m.:
"The Horse's Mouth" (1958) by Ronald Neame,
with Alec Guinness; 9:15 p.m.: "Tight Little Island"
(1948) by Alexander Mackendrick.

NEW YORK PUBLIC LIBRARY—Donnell
Library, 20 W. 53rd St. 930-0800. Free. Mar. 9,
12 p.m.: "The Fat and the Lean" (1963) by Roman
Polanski, & "Rules of the Game" (1939) by Jean
Renoir. Mar. 11, 12 p.m.: "Grandpa," "Leaving
Home: A Jewish Family in Transition," & "Hundred
and Two Mature: The Art of Harry Lieberman."

THE PUBLIC THEATER—425 Lafayette St.
598-7171. Adm. \$4; students & senior citizens \$3.
Tue.-Sun., 6, 8 & 10 p.m., Fri.-Sun., 4 p.m.: "25

Fireman's Street" (1973) by Istvan Szabo. Sat.-Sun.,
2 p.m. (free): "The Killing of America" (1981) by
Sheldon Renan.

THE QUEENS MUSEUM—N.Y.C. Bldg.,
Flushing Meadow/Corona Park. 592-5555.
Free with museum adm. Mar. 13, 2:30 p.m.:
"Ruckus Shorts" (1962-65), "Fat Feet" (1962),
"Meow Meow" (1968) & "Little Red Riding Hood"
(1978) by Red Grooms.

SARAH LAWRENCE COLLEGE—Performing
Arts Center, Bronxville, N.Y. 914-337-0700.
Adm. \$3; students & senior citizens, matinees
\$1.50. Mar. 11, 7:30 p.m. (free): "Willmar 8"
(1980) by Lee Grant.

SLOANE HOUSE YMCA—356 W. 34th St.
760-5850. Suggested don. 50c. Mar. 10, 9 p.m.:
"Underground" (1976) by Emile de Antonio. Mar.
11, 8 p.m. (free): 3 Chinese Films. Mar. 12,
midnight: "Invasion of the Body Snatchers" (1956)
by Don Siegel, with Kevin McCarthy. Mar. 14,
7:30 p.m.: "Blus Hawaii" (1961) by Norman
Taurog, with Elvis Presley & Angela Lansbury.

WHITNEY MUSEUM—Madison Ave. at 75th St.
288-9601. Free with museum adm. Thru Mar. 11:
Tue., 12-8 p.m., Wed.-Thu., 12-6 p.m.: "It Starts at
Home" by Mark Fischer, with Michael Smith.
Fairfield County branch, 1 Champion Plaza,
Stamford, Ct. 203-358-7630. Mar. 9, 5 p.m.:
"Running Fence" (1978) by Albert & David
Maysles, & Charlotte Zwerin.

Bronx

100. **ALLERTON**—744 Allerton Ave. 547-2444.

#1—Thru Mar. 11: "Evilspeak." Beg. Mar. 12:
"Parasite." #2—Thru Mar. 11: "Enter the Ninja."
Beg. Mar. 12: "Richard Pryor, Live on Sunset
Strip." #3—Thru Mar. 11: "The Seduction." Beg.
Mar. 12 (tent.): "Raiders of the Lost Ark."

101. **BAINBRIDGE**—E. 204 at Perry. 798-2370.
Thru Mar. 11: "Venom"; "Student Bodies." Beg.
Mar. 12: "Absence of Malice"; "Only When I
Laugh."

102. **CAPRI**—Fordham nr. Jerome Ave. 367-0558.
"Missing."

104. **CITY**—2081 Bartow Ave. 379-4998. #1—Thru
Mar. 11: "Shoot the Moon." Beg. Mar. 12:
"Richard Pryor, Live on Sunset Strip." #2—"Death
Wish II."

105. **DALE**—231st St. & E'way. 884-5300. Thru
Mar. 11: "Shoot the Moon." Beg. Mar. 12:
"Richard Pryor, Live on Sunset Strip."

109. **INTERBORO**—Tremont nr. Bruckner Blvd.
792-2100. #1—Thru Mar. 11: "The Seduction."
Beg. Mar. 12: "Richard Pryor, Live on Sunset
Strip." #2—"Missing." #3—"On Golden Pond."
#4—Thru Mar. 11: "Making Love." Beg. Mar. 12:
"The Seduction."

112. **LOEWS AMERICAN**—East Ave. at Metro.
828-3322. #1—"Missing." #2—"Death Wish II."

113. **LOEWS RIVERDALE**—259th St. at
Riverdale Ave. 884-2260. "Missing."

114. **LOEWS PARADISE**—188th St. at Grand
Conc. 367-1288. #1—"Raiders of the Lost Ark."
#2—"Vice Squad." #3—"Death Wish II." #4—
"The Seduction."

116. **PALACE**—1603 Union Port Rd. 829-3900.
#1—Thru Mar. 11: "Raiders of the Lost Ark." Beg.
Mar. 12: "Richard Pryor, Live on Sunset Strip."
#2—Thru Mar. 11: "Venom." Beg. Mar. 12:
"Parasite."

122. **WHITESTONE BRIDGE DRIVE-IN**—
Bruckner Blvd. 828-3330. Blue—Thru Mar. 11:
"Death Wish II"; "Dressed to Kill." Red—Thru
Mar. 11: "Enter the Ninja"; "The Dark."

Brooklyn

200. **BAY RIDGE**—LOEWS ALPINE—Fifth Ave.
at 69th St. 748-4200. #1—"Raiders of the Lost
Ark." #2—"Death Wish II."

202. **BAY RIDGE**—FORTWAY—Ft. Hamilton
Pkwy. at 69th St. 238-4200. #1—"Shoot the
Moon." #2—"Missing." #3—Thru Mar. 11: "Enter
the Ninja." Beg. Mar. 12: "Personal Best." #4—
"Evil Under the Sun." #5—"Dial M for Murder."

203. **BENSONHURST**—BENSON—20th Ave. at
86th St. 372-1617. #1—"Making Love." #2—
"Evil Under the Sun."

204. **BENSONHURST**—HIGHWAY—Kings Hwy.
at W. 7th St. 339-1060. "Dial M for Murder."

206. **BENSONHURST**—LOEWS ORIENTAL—
86th St. at 18th Ave. 236-5001. #1—"The
Seduction." #2—"Butterfly."

MOVIES

207. **BENSONHURST-MARBORO**-Bay Pkwy. at 68th St. 232-4000. #1-"Missing." #2-"Shoot the Moon." #3-"On Golden Pond." #4-Thru Mar. 11: "Chariots of Fire." Beg. Mar. 12: "Personal Best."
210. **BRIGHTON BEACH-OCEANA**-Brighton Beach at Coney Island Ave. 743-4333. #1-"Shoot the Moon." #2-Thru Mar. 11: "Making Love." Beg. Mar. 12: "Parasite." #3-"Missing." #4-"Death Wish II."
211. **BROOKLYN HEIGHTS-BROOKLYN HEIGHTS**-Henry at Orange. 596-7070. #1-"Evil Under the Sun." #2-"Shoot the Moon."
212. **CANARSIE-CANARSIE**-E. 93rd at Ave. L. 251-0700. #1-Thru Mar. 11: "The Seduction." #2-"On Golden Pond." #3-"Missing."
220. **FLATBUSH-NOSTRAND**-Nostrand at Kings Hwy. 252-6112. Thru Mar. 11: "Making Love." Beg. Mar. 12: "On Golden Pond."
223. **FLATLANDS-BROOK**-Flatlands at Flatbush. 258-2034. "Missing."
224. **FLATLANDS-KINGS PLAZA NORTH**-Upper Mall, Flatbush at Ave. U. 253-1110. "Shoot the Moon." SOUTH-Thru Mar. 11: "Chariots of Fire." Beg. Mar. 12: "Personal Best."
226. **FLATLANDS-LOEWS GEORGETOWNE**-Ralph Ave. at Ave. K. 763-3000. #1-"Death Wish II." #2-"Butterfly."
228. **GREENPOINT-CHOPIN**-Manhattan at Greenpoint. 389-1100. Thru Mar. 11: "Venom." "Victory."
231. **MIDWOOD-AVENUE U**-Ave. U at E. 16th. 336-1234. Thru Mar. 11: "The Seduction." Beg. Mar. 12: "Personal Best."
232. **MIDWOOD-COLLEGE**-Flatbush at Ave. H. 859-1384. "Evil Under the Sun."
233. **MIDWOOD-KENT**-Coney Island Ave. at Ave. H. 434-8422. Thru Mar. 11: "Ragtime." Beg. Mar. 12: "Absence of Malice."
234. **MIDWOOD-KINGSWAY**-Kings Hwy. at Coney Island Ave. 645-8588. #1-"Butterfly." #2-Thru Mar. 11: "On Golden Pond." Beg. Mar. 12: "Richard Pryor, Live on Sunset Strip." #3-"Quest for Fire."
235. **MIDWOOD-MIDWOOD**-Ave. J at E. 13th St. 377-1718. Thru Mar. 9: "Sharky's Machine." Beg. Mar. 10: "The French Lieutenant's Woman."
236. **PARK SLOPE-PLAZA**-Flatbush nr. Grand Army Plaza. 636-0170. #1-Thru Mar. 11: "Reds." Mar. 10: "Cutter's Way." #2-"Missing."

Staten Island

300. **ELTINGVILLE-AMBOY**-356-3800. #1-"Death Wish II." #2-Tent.: "Raiders of the Lost Ark."
301. **MARINER'S HARBOR-JERRY LEWIS**-720-9300. Program unavailable.
302. **NEW DORP-FOX PLAZA**-987-6800. #1-"Making Love." #2-Thru Mar. 11: "On Golden Pond." Beg. Mar. 12: "Missing."
303. **NEW DORP-HYLAN**-351-6601. #1-Thru Mar. 11: "Enter the Ninja." Beg. Mar. 12: "Richard Pryor, Live on Sunset Strip." #2-"Evil Under the Sun."
304. **NEW DORP-LANE**-351-2110. "Death Wish II."
307. **NEW SPRINGVILLE-ISLAND**-761-6666. #1-"On Golden Pond." #2-Thru Mar. 11: "Chariots of Fire." Beg. Mar. 12: "Personal Best."
308. **NEW SPRINGVILLE-RICHMOND**-761-3103. "Shoot the Moon."

Queens

403. **ASTORIA-UA ASTORIA**-Steinway St. 545-9470. #1-Thru Mar. 11: "Dial M for Murder." Beg. Mar. 12: "Parasite." #2-Thru Mar. 11: "Shoot the Moon." Beg. Mar. 12: "Personal Best." #3-"Death Wish II." #4-Thru Mar. 11: "The Seduction." Beg. Mar. 12: "Richard Pryor, Live on Sunset Strip."
404. **BAYSIDE-LOEWS BAY TERRACE**-Bell Blvd. at 26th Ave. 428-4040. #1-"Chariots of Fire." #2-"Death Wish II."
405. **BAYSIDE-BAYSIDE**-Bell at 39th Ave. 225-1110. #1-"Missing." #2-"On Golden Pond." #3-"Evil Under the Sun." #4-Thru Mar. 11: "The Seduction." Beg. Mar. 12: "Personal Best."
408. **ELMHURST-LOEWS ELMWOOD**-Queens Blvd. nr. 57th Ave. 429-4770. #1-"Death Wish II." #2-"Butterfly."

409. **FLUSHING-KEITHS**-Northern at Main. 353-4000. #1-"The Seduction." #2-"Butterfly." #3-Thru Mar. 11: "Dial M for Murder." Beg. Mar. 12: "Parasite."
411. **FLUSHING-PARSONS**-Parsons at Union Tpke. 591-8555. #1-"Death Wish II." #2-Thru Mar. 11: "Atlantic City." Beg. Mar. 12: "Richard Pryor, Live on Sunset Strip."
412. **FLUSHING-PROSPECT**-Main St. at Kissena Blvd. 359-1050. #1-"Making Love." #2-"Evil Under the Sun." "Evilspeak." #3-Thru Mar. 11: "Death Wish II." Beg. Mar. 12: "Richard Pryor, Live on Sunset Strip."
413. **FLUSHING-UA QUARTET**-Northern Blvd. at 160th St. 359-6777. #1-"Missing." #2-"On Golden Pond." #3-"Raiders of the Lost Ark." #4-"Shoot the Moon."
414. **FLUSHING-UTOPIA**-Union Tpke. at 188th St. 454-2323. "On Golden Pond."
416. **FOREST HILLS-CINEMART**-Metropolitan Ave. at 72nd Rd. 261-2244. "Arthur."
417. **FOREST HILLS-CONTINENTAL**-Austin at 71st Ave. 544-1020. #1-"Making Love." #2-"Evil Under the Sun."
418. **FOREST HILLS-FOREST HILLS**-Queens Blvd. at 71st Ave. 261-7866. #1-"On Golden Pond." #2-"Chariots of Fire."
419. **FOREST HILLS-MIDWAY**-Queens Blvd. at Continental. 261-8572. #1-Thru Mar. 11: "Shoot the Moon." Beg. Mar. 12: "Parasite." #2-"Missing." #3-Thru Mar. 11: "Enter the Ninja." Beg. Mar. 12: "Shoot the Moon." #4-Thru Mar. 11: "The Seduction." Beg. Mar. 12: "Personal Best."
421. **FOREST HILLS-LOEWS TRYLON**-Queens Blvd. at 66th Ave. 459-8944. "Absence of Malice."
423. **FRESH MEADOWS-MEADOWS**-Mall off Horace Harding Blvd. 454-6800. #1-"Shoot the Moon." #2-"Butterfly."
424. **GLEN OAKS-GLEN OAKS**-Union Tpke. at 255th St. 347-7777. "The Seduction." "Evilspeak."
426. **JACKSON HEIGHTS-BOULEVARD CINEMA**-Northern Blvd. at 83rd St. 353-0170. #1-"Death Wish II." #2-Thru Mar. 11: "The Seduction." "Evilspeak." #3-"Evil Under the Sun."
429. **JACKSON HEIGHTS-JACKSON**-82nd St. at Roosevelt Ave. 779-2834. #1-"Missing." #2-"On Golden Pond." #3-Thru Mar. 11: "Enter the Ninja."
436. **KEW GARDENS HILLS-MAIN STREET PLAYHOUSE**-At 72nd Dr. 268-3636. Thru Mar. 11: "Taps." "The Cannonball Run." Beg. Mar. 12: "Absence of Malice." "Kramer vs. Kramer."
437. **LITTLE NECK-LITTLE NECK**-254-18 Northern Blvd. 225-2800. Thru Mar. 11: "Ragtime."
438. **MIDDLE VILLAGE-ARION**-Metropolitan Ave. at 74th St. 894-4183. Thru Mar. 11: "Atlantic City." "Victory." Beg. Mar. 12: "Absence of Malice." "Only When I Laugh."
439. **OZONE PARK-CROSSBAY**-Rockaway at Woodhaven Blvd. 848-1738. #1-Thru Mar. 11: "Dial M for Murder." Beg. Mar. 12: "Parasite." #2-"On Golden Pond."
442. **REGO PARK-DRAKE**-Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Mar. 11: "Modern Problems." Beg. Mar. 12: "The French Lieutenant's Woman."
444. **RICHMOND HILL-LEFFERTS**-Liberty at 122nd St. 843-8240. Thru Mar. 11: "Death Wish II." "Under the Rainbow." Beg. Mar. 12: "Richard Pryor, Live on Sunset Strip."
447. **ROCKAWAY PARK-SURFSIDE**-103-22 Rockaway Beach Blvd. 945-4632. #1-Thru Mar. 11: "The Seduction." Beg. Mar. 12: "Absence of Malice." #2-Tent.: "Missing."
448. **SUNNYSIDE-CENTER**-Queens Blvd. at 43rd St. 784-3050. #1-Thru Mar. 11: "The Seduction." Beg. Mar. 12: "Richard Pryor, Live on Sunset Strip." #2-"Evil Under the Sun."
449. **WHITESTONE-CROSS ISLAND**-Cross Island Pkwy. 767-2800. #1-Thru Mar. 11: "Shoot the Moon." Beg. Mar. 12: "Absence of Malice." #2-"Reds."
451. **WOODHAVEN-HAVEN**-80-16 Jamaica Ave. 296-2325. Thru Mar. 11: "Venom." "The Fan."
453. **WOODSIDE-DELUXE**-Roosevelt Ave. at 62nd St. 429-2929. Thru Mar. 11: "Venom." "Victory." Beg. Mar. 12: "Absence of Malice." "Only When I Laugh."

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MOVIES

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN-BALDWIN**— 223-9230. "Evil Under the Sun."
501. **BALDWIN-GRAND AVENUE**— 223-2323. Thru Mar. 11: "Atlantic City."
502. **BELLEROSE-BELLEROSE**— 775-1351. Thru Mar. 9: "Sharky's Machine." Beg. Mar. 10: "The French Lieutenant's Woman."
503. **BELLMORE-PLAYHOUSE**— 785-5400. Thru Mar. 11: "Ragtime." Beg. Mar. 12: "Absence of Malice."
504. **BELLMORE-THE MOVIES**— 785-3032. Thru Mar. 11: "Whose Life Is It Anyway?" Beg. Mar. 12: "Absence of Malice"; "Only When I Laugh."
506. **BETHPAGE-BETHPAGE**— 796-2554. Thru Mar. 11: "Taps."
507. **BETHPAGE-MID-ISLAND**— 796-7500. Thru Mar. 11: "Venom." Beg. Mar. 12: "Absence of Malice"; "Only When I Laugh."
508. **CEDARHURST-CENTRAL**— 569-0105. #1—"Evil Under the Sun." #2—"Absence of Malice." #3—"Butterfly."
511. **EAST MEADOW-FLICK**— 794-8008. #1—"Raiders of the Lost Ark." #2—Thru Mar. 11: "The French Lieutenant's Woman." Beg. Mar. 12: "Absence of Malice."
512. **EAST MEADOW-MEADOWBROOK**— 731-2423. #1—"Dial M for Murder." #2—"On Golden Pond." #3—"Missing." #4—"Enter the Ninja." "Evilspeak."
513. **EAST ROCKAWAY-CRITERION**— 599-0242. #1—Thru Mar. 11: "The Four Seasons." Beg. Mar. 12: "Atlantic City." #2—Thru Mar. 11: "Raiders of the Lost Ark." Beg. Mar. 12: "Absence of Malice."
514. **ELMONT-ARGO**— 437-0356. Program unavailable.
516. **FARMINGDALE-FARMINGDALE**— 249-0122. "Venom."
517. **FLORAL PARK-FLORAL**— 352-2280. "Evil Under the Sun."
518. **FRANKLIN SQUARE-FRANKLIN**— 775-3257. #1—Thru Mar. 11: "Enter the Ninja." Beg. Mar. 12: "Parasite." #2—"The Seduction."
519. **GARDEN CITY-ROOSEVELT FIELD**— 741-4007. #1—"Chariots of Fire." #2—"Missing."
521. **GARDEN CITY PARK-PARK EAST**— 741-8484. Thru Mar. 11: "Absence of Malice." Beg. Mar. 12: "Richard Pryor, Live on Sunset Strip."
522. **GREAT NECK-PLAYHOUSE**— 482-0500. "Butterfly."
523. **GREAT NECK-SQUIRE**— 466-2020. "On Golden Pond."
526. **HEWLETT-HEWLETT**— 791-4000. Thru Mar. 9: "Sharky's Machine." Beg. Mar. 10: "The French Lieutenant's Woman."
527. **HICKSVILLE-HICKSVILLE**— 931-0749. #1—Thru Mar. 11: "Raiders of the Lost Ark." Beg. Mar. 12 (tent.): "Absence of Malice." #2—Thru Mar. 13: "Evil Under the Sun."
528. **HICKSVILLE-TWIN NORTH**— 433-2400. "Making Love." **SOUTH**—"On Golden Pond."
529. **LAWRENCE-LAWRENCE**— 371-0203. #1—"Evilspeak." #2—Thru Mar. 11: "Raiders of the Lost Ark." Beg. Mar. 12: "Personal Best." #3—Thru Mar. 11: "Dial M for Murder." Beg. Mar. 12: "Parasite."
530. **LEVITTOWN-LEVITTOWN**— 731-0516. Thru Mar. 11: "Atlantic City"; "Victory." Beg. Mar. 12: "Absence of Malice"; "Stripes."
531. **LEVITTOWN-LOEWS NASSAU**— 731-5400. #1—"Butterfly." #2—"Quest for Fire." #3—"Death Wish II." #4—"The Seduction."
532. **LONG BEACH-LIDO**— 432-0056. Thru Mar. 11: "The French Lieutenant's Woman." Beg. Mar. 12: "Absence of Malice."
533. **LYNBROOK-LYNBROOK**— 593-1033. #1—"Shoot the Moon." #2—"On Golden Pond." #3—"Missing." #4—"Evil Under the Sun."
534. **LYNBROOK-STUDIO ONE**— 599-5151. "Ragtime."
535. **MALVERNE-TWIN**— 599-6966. #1—"Reds." #2—"The French Lieutenant's Woman."
536. **MANHASSET-CINEMA**— 627-1300. "Chariots of Fire."

537. **MANHASSET-MANHASSET**— 627-7887. #1—"Missing." #2—"Shoot the Moon." #3—Thru Mar. 11: "Atlantic City." Beg. Mar. 12 (tent.): "Personal Best."
539. **MASSAPEQUA-PEQUA**— 799-6464. "Missing."
541. **MASSAPEQUA-SUNRISE MALL**— 795-2244. #1—"Chariots of Fire." #2—Thru Mar. 11: "Making Love." Beg. Mar. 12: "Shoot the Moon." #3—Thru Mar. 11: "Raiders of the Lost Ark." Beg. Mar. 12: "Richard Pryor, Live on Sunset Strip." #4—Thru Mar. 11: "Enter the Ninja." "Evilspeak." Beg. Mar. 12 (tent.): "Personal Best." #5—"The Seduction." #6—Thru Mar. 11: "Shoot the Moon." Beg. Mar. 12: "Parasite." #7—"Death Wish II."
542. **MERRICK-CABLES**— 546-0734. "Raiders of the Lost Ark."
543. **MERRICK-MALL**— 623-4424. Program unavailable.
544. **MERRICK-MERRICK**— 623-1522. Thru Mar. 11: "Absence of Malice." Beg. Mar. 12: "Richard Pryor, Live on Sunset Strip."
545. **NEW HYDE PARK-ALAN**— 354-4338. "Death Wish II."
546. **NEW HYDE PARK-HERRICKS**— 747-0555. Thru Mar. 11: "Ragtime."
548. **OLD BETHPAGE-CINE CAPRI**— 752-1610. Thru Mar. 11: "Ragtime."
549. **OYSTER BAY-MOVIES**— 922-0333. #1—Thru Mar. 11: "Venom." #2—Thru Mar. 11: "Whose Life Is It Anyway?" Beg. Mar. 12: "Absence of Malice"; "Only When I Laugh."
550. **PLAINVIEW-MORTON VILLAGE**— 938-2323. Thru Mar. 9: "Sharky's Machine." Beg. Mar. 10: "The French Lieutenant's Woman."
551. **PLAINVIEW-OLD COUNTRY**— 931-4242. #1—Thru Mar. 11: "Absence of Malice." #2—Thru Mar. 11: "Raiders of the Lost Ark."
552. **PLAINVIEW-PLAINVIEW**— 935-6100. "Death Wish II."
553. **PLAINVIEW-TWIN**— 931-1333. #1—Thru Mar. 11: "The Seduction"; "Evilspeak." Beg. Mar. 12: "Parasite." #2—"Butterfly."
554. **PORT WASHINGTON-SANDS POINT**— 883-5074. Thru Mar. 11: "Whose Life Is It Anyway?" Beg. Mar. 12: "Absence of Malice"; "Only When I Laugh."
556. **PORT WASHINGTON-MOVIES**— 767-5600. #1—Thru Mar. 11: "Reds." #2—Thru Mar. 11: "Raiders of the Lost Ark." #3—"Evil Under the Sun."
557. **ROCKVILLE CENTRE-FANTASY**— 764-8000. "Death Wish II."
558. **ROCKVILLE CENTRE-TWIN**— 678-3121. #1—"Evilspeak." #2—"Making Love."
559. **ROSLYN-ROSLYN**— 621-8488. #1—Thru Mar. 11: "Absence of Malice." Beg. Mar. 12: "Richard Pryor, Live on Sunset Strip." #2—"The Seduction."
561. **SYOSSET-SYOSSET**— 921-5810. "Missing."
562. **SYOSSET-UA CINEMA 150**— 364-0700. "Shoot the Moon."
566. **VALLEY STREAM-GREEN ACRES**— 561-2100. "Death Wish II."
567. **VALLEY STREAM-VALLEY STREAM**— 825-8371. Program unavailable.
568. **VALLEY STREAM-SUNRISE**— 825-5700. #1—"The Seduction." #2—"Missing." #3—"Chariots of Fire." #4—"Shoot the Moon." #5—"On Golden Pond." #6—"Making Love." #7—"Quest for Fire." #8—"Butterfly."
569. **WANTAGH-CINEMA WANTAGH**— 221-7784. #1—"Evil Under the Sun." #2—Thru Mar. 11: "Atlantic City." Beg. Mar. 12: "Absence of Malice."
571. **WANTAGH-WANTAGH**— 781-6969. "On Golden Pond."
573. **WESTBURY-WESTBURY**— 333-1911. #1—Thru Mar. 11: "Venom." #2—Thru Mar. 11: "Ticket to Heaven."
574. **WESTBURY-DRIVE-IN**— 334-3400. #1—Tent: "Death Wish II"; "Prom Night." #2—Thru Mar. 11: "Enter the Ninja"; "Evilspeak." Beg. Mar. 12 (tent): "Richard Pryor, Live on Sunset Strip"; "Neighbors." #3—Tent: "Evil Under the Sun"; "Endless Love."

Suffolk County

600. **AMITYVILLE-AMITYVILLE**— 264-7789. #1—Thru Mar. 11: "Dial M for Murder." Beg. Mar. 12: "Parasite." #2—"Evil Under the Sun."
601. **BABYLON-BABYLON**— 669-3399. "On Golden Pond."

MOVIES

602. **BABYLON-TWIN**- 669-0700. #1-Thru Mar. 11: "Enter the Ninja." Beg. Mar. 12: "Richard Pryor, Live on Sunset Strip." #2-"Making Love."

603. **BABYLON-SOUTH BAY**- 587-7676. #1-Tent: "Reds." #2-"Missing." #3-"Evil Under the Sun."

604. **BAY SHORE-BAY SHORE**- 665-0200. Thru Mar. 11: "Chariots of Fire." Beg. Mar. 12: "Personal Best."

605. **BAY SHORE-CINEMA**- 665-1722. "Shoot the Moon."

606. **BAY SHORE-ENCORE**- 655-9834. Thru Mar. 11: "Venom."

607. **BAY SHORE-LOEWS SOUTH SHORE MALL**- 666-4000. #1-"Death Wish II." #2-"The Seduction."

609. **BRENTWOOD-BRENTWOOD**- 273-3900. Thru Mar. 11: "Ghost Story." Beg. Mar. 12: "Absence of Malice."

612. **CENTEREACH-CENTEREACH**- 588-0088. "Evil Under the Sun."

613. **CENTER MORICHES-CENTER**- 878-2100. Thru Mar. 11: "Venom." Beg. Mar. 12: "Absence of Malice."

616. **COMMACK-MAYFAIR**- 543-0707. Thru Mar. 11: "Shoot the Moon." Beg. Mar. 12: "Personal Best."

617. **COMMACK-COMMACK**- 499-4545. Thru Mar. 11: "Death Wish II." Beg. Mar. 12: "Richard Pryor, Live on Sunset Strip." #2-"Butterfly."

619. **CORAM-CORAM**- 698-7200. Thru Mar. 11: "Reds."

621. **CORAM-PINE**- 698-6442. #1-"On Golden Pond." #2-"Missing."

622. **DEER PARK-DEER PARK**- 667-2440. Thru Mar. 11: "Raiders of the Lost Ark." Beg. Mar. 12: "Richard Pryor, Live on Sunset Strip."

623. **EAST HAMPTON-CINEMAS**- 324-0448. #1-"Missing." #2-Thru Mar. 11: "Evil Under the Sun." Beg. Mar. 12: "Shoot the Moon." #3-"Butterfly." #4-Thru Mar. 11: "Chariots of Fire." Beg. Mar. 12: "Personal Best." #5-Thru Mar. 11: "Raiders of the Lost Ark." Beg. Mar. 12: "Richard Pryor, Live on Sunset Strip."

626. **EAST NORTHPORT-LARKFIELD**- 261-0043. Thru Mar. 11: "Moscow Does Not Believe in Tears."

627. **EAST SETAUKET-FOX**- 473-2400. "Making Love."

628. **ELWOOD-ELWOOD**- 499-7800. "Reds."

629. **FARMINGVILLE-COLLEGE PLAZA**- 698-2200. #1-Thru Mar. 11: "Enter the Ninja"; "Evilspeak." Beg. Mar. 12: "Shoot the Moon." #2-"Evil Under the Sun."

631. **HAUPPAUGE-HAUPPAUGE**- 265-1814. "The Seduction."

633. **HUNTINGTON-SHORE**- 421-5200. #1-Thru Mar. 11: "Missing." Beg. Mar. 12: "Personal Best." #2-Thru Mar. 11: "Shoot the Moon." Beg. Mar. 12: "Richard Pryor, Live on Sunset Strip." #3-"Death Wish II."

634. **HUNTINGTON-WHITMAN**- 423-1300. "Chariots of Fire."

635. **HUNTINGTON-YORK**- 421-3911. "On Golden Pond."

636. **ISLIP-ISLIP**- 581-5200. #1-"Missing." #2-Thru Mar. 11: "Dial M for Murder." Beg. Mar. 12: "Absence of Malice." #3-"Evil Under the Sun."

637. **LAKE GROVE-SMITH HAVEN MALL**- 724-9550. "Shoot the Moon."

638. **LINDENHURST-LINDENHURST**- 888-5400. Thru Mar. 11: "Arthur." Beg. Mar. 12 (tent): "Absence of Malice."

639. **MATTITUCK-TWIN**- 298-4405. #1-"Death Wish II." #2-Thru Mar. 11: "Ragtime."

642. **NESCONSET-SMITHTOWN ALL-WEATHER INDOOR**- 265-8118. "Missing." **OUTDOOR**-Thru Mar. 11: "Enter the Ninja"; "Evilspeak." Beg. Mar. 12: "Evil Under the Sun"; "Endless Love."

643. **NORTH BABYLON-NORTH BABYLON**- 667-2495. #1-"Dial M for Murder." #2-Thru Mar. 11: "Atlantic City."

644. **NORTHPORT-NORTHPORT**- 261-8600. Program unavailable.

645. **OAKDALE-OAKDALE**- 589-8118. Thru Mar. 11: "Raiders of the Lost Ark." Beg. Mar. 12: "Sharky's Machine."

647. **PATCHOGUE-PATCHOGUE**- 475-0601. "Dial M for Murder."

648. **PATCHOGUE-PLAZA**- 475-5225. #1-Thru Mar. 11: "Absence of Malice." Beg. Mar. 12: "Richard Pryor, Live on Sunset Strip." #2-"On Golden Pond."

650. **PATCHOGUE-SUNRISE ALL-WEATHER INDOOR**- 363-7200. "Death Wish II." **OUTDOOR**-Tent: "Enter the Ninja" "Evilspeak."

651. **PATCHOGUE-SUNWAVE**- 475-7766. #1-Thru Mar. 11: "Missing." Beg. Mar. 12: "Parasite." #2-Thru Mar. 11: "Shoot the Moon." Beg. Mar. 12 (tent): "Missing."

653. **PORT JEFFERSON-MINI EAST**- 928-6555. "Raiders of the Lost Ark." **CINEMA WEST**-Thru Mar. 11: "Ragtime." Beg. Mar. 12: "Absence of Malice."

654. **PORT JEFFERSON STATION-BROOKHAVEN**- 473-1200. Thru Mar. 9: "Sharky's Machine." Beg. Mar. 10: "The French Lieutenant's Woman."

655. **RIVERHEAD-SUFFOLK**- 727-3133. Thru Mar. 11: "Raiders of the Lost Ark."

657. **SAG HARBOR-SAG HARBOR**- 725-0010. Mar. 12-14: "The Tree of Wooden Clogs."

658. **SAYVILLE-SAYVILLE**- 589-0232. #1-Thru Mar. 11: "Taps." Beg. Mar. 12: "Absence of Malice." #2-Thru Mar. 11: "The French Lieutenant's Woman." #3-Thru Mar. 11: "Venom."

662. **SMITHTOWN-SMITHTOWN**- 265-1551. "On Golden Pond."

663. **SOUTHAMPTON-SOUTHAMPTON**- 283-1300. #1-Thru Mar. 11: "Reds." Beg. Mar. 12: "Chariots of Fire." #2-Thru Mar. 11: "Making Love." Beg. Mar. 12: "Butterfly."

664. **STONY BROOK-LOEWS**- 751-2300. #1-"Butterfly." #2-"Death Wish II." #3-"The Seduction."

666. **WESTHAMPTON-HAMPTON ARTS**- 288-2600. "On Golden Pond."

667. **WESTHAMPTON-WESTHAMPTON**- 288-1500. Thru Mar. 11: "Shoot the Moon." Beg. Mar. 12: "Reds."

668. **WEST ISLIP-TWIN**- 669-2626. #1-Thru Mar. 11: "The French Lieutenant's Woman." Beg. Mar. 12: "Absence of Malice." #2-Thru Mar. 11: "Venom." Beg. Mar. 12: "Neighbors."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE-BEDFORD PLAYHOUSE**- 234-7300. "On Golden Pond."

701. **BEDFORD VILLAGE-CINEMA 22**- 234-9577. "Reds."

702. **BRONXVILLE-BRONXVILLE**- 961-4030. #1-"Missing." #2-Thru Mar. 11: "The Seduction." Beg. Mar. 12: "Parasite." #3-"Evil Under the Sun."

704. **GREENBURGH-CINEMA 100**- 946-4680. #1-"On Golden Pond." #2-"Missing."

705. **HARRISON-CINEMA**- 835-2668. Thru Mar. 11: "The French Lieutenant's Woman." Beg. Mar. 12: "Absence of Malice."

706. **HARTSDALE-CINEMA**- 428-2200. #1-Thru Mar. 11: "Atlantic City." Beg. Mar. 12: "Richard Pryor, Live on Sunset Strip." #2-"Chariots of Fire." #3-Thru Mar. 11: "Reds." #4-"Death Wish II."

707. **LARCHMONT-PLAYHOUSE**- 834-3001. "Shoot the Moon."

708. **MAMARONECK-PLAYHOUSE**- 698-2200. #1-"Missing." #2 & #3-"On Golden Pond." #4-"Raiders of the Lost Ark."

709. **MOUNT KISCO-MOUNT KISCO**- 666-6900. #1-"Missing." #2-Thru Mar. 11: "Shoot the Moon." Beg. Mar. 12: "Richard Pryor, Live on Sunset Strip."

711. **MOUNT VERNON-PARKWAY**- 664-3311. Thru Mar. 11: "Ragtime." Beg. Mar. 12: "Absence of Malice."

712. **NEW ROCHELLE-LOEWS**- 632-1700. #1-"Death Wish II." #2-"The Seduction."

713. **NEW ROCHELLE-MALL**- 636-8808. "Missing."

714. **NEW ROCHELLE-PROCTORS**- 632-1100. #1-"Dial M for Murder." #2-Thru Mar. 11: "Enter the Ninja"; "Evilspeak." Beg. Mar. 12: "Personal Best." #3-"Butterfly." #4-"Chariots of Fire." #5-"Evil Under the Sun."

716. **NEW ROCHELLE-TOWN**- 632-4000. "On Golden Pond."

717. **OSSINING-ARCADIAN**- 941-5200. #1-"On Golden Pond." #2-Thru Mar. 11: "Making Love."



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MOVIES

718. **PEEKSKILL-BEACH**- 737-6262. #1-"Missing." #2-"On Golden Pond." #3-Thru Mar. 11: "The Seduction." Beg. Mar. 12 (tent): "Personal Best."
719. **PEEKSKILL-WESTCHESTER MALL**- 528-8822. #1-"Death Wish II." #2-Thru Mar. 11: "Absence of Malice." Beg. Mar. 12: "Richard Pryor, Live on Sunset Strip." #3-"Chariots of Fire."
720. **PELHAM-PICTURE HOUSE**- 738-3160. Thru Mar. 11: "Atlantic City."
721. **PLEASANTVILLE-ROME**- 769-0720. "Reds."
722. **RYE-RYE RIDGE**- 939-8177. #1-"Death Wish II." #2-"Evil Under the Sun."
723. **SCARSDALE-FINE ARTS**- 723-6699. "Man of Iron."
724. **SCARSDALE-PLAZA**- 725-0078. Thru Mar. 11: "Ghost Story." Beg. Mar. 12: "Taps."
726. **WHITE PLAINS-COLONY**- 948-8828. Thru Mar. 11: "Enter the Ninja."
727. **WHITE PLAINS-GALLERIA**- 997-8198. #1-Thru Mar. 11: "Absence of Malice." #2-"Making Love."
728. **WHITE PLAINS-UA CINEMA**- 946-2820. "Shoot the Moon."
729. **YONKERS-CENTRAL PLAZA**- 793-3232. #1-"Quest for Fire." #2-"Shoot the Moon."
730. **YONKERS-KENT**- 237-3440. Thru Mar. 11: "Atlantic City." "Victory." Beg. Mar. 12: "Absence of Malice." "Kramer vs. Kramer."
732. **YONKERS-MOVIELAND**- 793-0002. #1-"On Golden Pond." #2-"Chariots of Fire." #3-"Death Wish II." #4-"Absence of Malice."
733. **YORKTOWN HEIGHTS-TRIANGLE**- 245-7555. #1-"Butterfly." #2-Thru Mar. 11: "Shoot the Moon." Beg. Mar. 12: "Evil Under the Sun."

Rockland County

742. **NANUET-ROUTE 59**- 623-3355. "Missing."
744. **NEW CITY-TOWN**- 634-5100. #1-Thru Mar. 11: "Shoot the Moon." #2-Thru Mar. 11: "Evil Under the Sun."
745. **NEW CITY-UA CINEMA** 304- 634-8200. #1-"On Golden Pond." #2-"Death Wish II."
746. **NYACK-CINEMA EAST**- 358-6631. "Making Love."
749. **ORANGEBURG-ORANGEBURG**- 359-6030. "Raiders of the Lost Ark."
751. **PEARL RIVER-CENTRAL**- 735-2530. "Ragtime."
752. **PEARL RIVER-PEARL RIVER**- 735-6500. "On Golden Pond."
754. **SPRING VALLEY-CINEMA 45**- 352-1445. "Death Wish II."
755. **STONY POINT-9 W CINEMA**- 942-0303. Thru Mar. 11: "Raiders of the Lost Ark." Beg. Mar. 12: "Absence of Malice."
756. **SUFFERN-LAFAYETTE**- 357-6030. "Reds."
758. **WEST HAVERSTRAW-PLAZA**- 947-2220. "Butterfly."

Connecticut

(Area Code 203) Fairfield County

774. **BROOKFIELD-FINE ARTS**- 775-0070. #1-"On Golden Pond." #2-Thru Mar. 11: "Raiders of the Lost Ark." Beg. Mar. 12: "Missing."
775. **DANBURY-CINE**- 743-2200. #1-"Evil Under the Sun." #2-Thru Mar. 11: "The Seduction." Beg. Mar. 12: "Richard Pryor, Live on Sunset Strip." #3-Thru Mar. 11: "Making Love." Beg. Mar. 12: "Personal Best."
776. **DANBURY-CINEMA**- 748-2923. #1-"Chariots of Fire." #2-"Shoot the Moon."
777. **DANBURY-PALACE**- 748-7496. #1-Thru Mar. 11: "Enter the Ninja." Beg. Mar. 12: "Richard Pryor, Live on Sunset Strip." #2-"Death Wish II." #3-Thru Mar. 11: "Dial M for Murder." Beg. Mar. 12: "Parasite."
778. **DARIEN-PLAYHOUSE**- 655-0100. "On Golden Pond."
779. **FAIRFIELD-COMMUNITY**- 255-6555. #1-"On Golden Pond." #2-Thru Mar. 11: "Raiders of the Lost Ark." Beg. Mar. 12: "Missing."
780. **FAIRFIELD-COUNTY**- 334-1411. "Chariots of Fire."

781. **GREENWICH-CINEMA**- 869-6030. "On Golden Pond."
782. **GREENWICH-PLAZA**- 869-4030. #1-"Chariots of Fire." #2-Thru Mar. 11: "Making Love." Beg. Mar. 12: "Butterfly." #3-"Reds."
783. **NEW CANAAN-PLAYHOUSE**- 966-0600. "Shoot the Moon."
784. **NORWALK-CINEMA**- 838-4504. #1-Thru Mar. 11: "Raiders of the Lost Ark." Beg. Mar. 12: "Parasite." #2-Thru Mar. 11: "The Seduction."
785. **NORWALK-NORWALK**- 866-3010. Thru Mar. 11: "Death Wish II." Beg. Mar. 12: "Richard Pryor, Live on Sunset Strip."
786. **SOUTH NORWALK-SONO**- 866-9202. Thru Mar. 9: "The Last Woman." "Emmanuelle." Mar. 10-12: "Body Heat." Beg. Mar. 13: "High Heels." "Wifemistress."
787. **SPRINGDALE-STATE**- 325-0250. Thru Mar. 11: "Absence of Malice." Beg. Mar. 12: "Reds."
788. **STAMFORD-AVON**- 324-9205. #1-Thru Mar. 11: "Dial M for Murder." Beg. Mar. 12: "Parasite." #2-Thru Mar. 11: "The Seduction." Beg. Mar. 12: "Richard Pryor, Live on Sunset Strip."
789. **STAMFORD-CINEMA**- 324-3100. #1-"Missing." #2-"Death Wish II." #3-"Evil Under the Sun."
790. **STAMFORD-RIDGEWAY**- 323-5000. "Shoot the Moon."
793. **WESTPORT-FINE ARTS 1**- 227-3324. "Evil Under the Sun." "FINE ARTS 2-"Chariots of Fire." "FINE ARTS 3-227-9619. "On Golden Pond." "FINE ARTS 4-226-6666. "Shoot the Moon."
794. **WESTPORT-POST**- 227-0500. "Reds."
797. **WILTON-CINEMA**- 762-5678. "Missing."

New Jersey

(Area Code 201) Hudson County

800. **ARLINGTON-LINCOLN**- 997-6873. #1-"Evil Under the Sun." #2-Thru Mar. 11: "The Seduction." Beg. Mar. 12 (tent): "Personal Best." #3-Thru Mar. 11: "Arthur."
803. **HARRISON-WARNER**- 482-8550. #1-Thru Mar. 11: "Raiders of the Lost Ark." #2-Thru Mar. 11: "Enter the Ninja."
804. **JERSEY CITY-HUDSON PLAZA**- 433-1100. #1-"On Golden Pond." #2-"Making Love."
805. **JERSEY CITY-LOEWS**- 653-4600. #1-"Raiders of the Lost Ark." #2-"The Seduction." #3-"Death Wish II."
807. **SECAUCUS-LOEWS HARMON COVE**- 866-1000. #1-"Death Wish II." #2-"On Golden Pond." #3-"The Seduction." #4-"Missing."
810. **WEST NEW YORK-MAYFAIR**- 865-2010. Thru Mar. 11: "Venom." Beg. Mar. 12: "Absence of Malice."

Essex County

811. **BLOOMFIELD-CENTER**- 748-7900. Thru Mar. 11: "Raiders of the Lost Ark."
812. **BLOOMFIELD-ROYAL**- 748-3555. #1-"Missing." #2-"Butterfly."
813. **CEDAR GROVE-CINEMA 23**- 239-1462. "Shoot the Moon."
817. **LIVINGSTON-COLONY**- 992-0800. Beg. Mar. 12: "Absence of Malice."
818. **MAPLEWOOD-MAPLEWOOD**- 763-3100. Beg. Mar. 12: "Absence of Malice."
819. **MILLBURN-MILLBURN**- 376-0800. #1-"On Golden Pond." #2-"Shoot the Moon."
821. **MONTCLAIR-CLARIDGE**- 746-5564. "On Golden Pond."
822. **MONTCLAIR-WELLMONT**- 783-9500. Thru Mar. 11: "The Seduction." Beg. Mar. 12: "Richard Pryor, Live on Sunset Strip."
825. **NUTLEY-FRANKLIN**- 667-1777. Thru Mar. 11: "Evil Under the Sun." Beg. Mar. 12: "Richard Pryor, Live on Sunset Strip."
827. **UPPER MONTCLAIR-BELLEVUE**- 744-1455. "Chariots of Fire."
828. **VERONA-VERONA**- 239-0880. "Missing."
829. **WEST ORANGE-ESSEX GREEN**- 731-7755. #1-"Death Wish II." #2-Thru Mar. 11: "Absence of Malice." #3-"Making Love."

830. **WEST CALDWELL-CINEMA WEST**- 575-9085. Thru Mar. 11: "Ragtime." Beg. Mar. 12: "Absence of Malice."

Union County

840. **BERKELEY HEIGHTS-BERKELEY**- 464-8888. Thru Mar. 11: "Saturday the 14th." Beg. Mar. 12: "Absence of Malice."
841. **CRANFORD-CRANFORD**- 276-9120. #1-Thru Mar. 11: "Dial M for Murder." Beg. Mar. 12: "Parasite." #2-Thru Mar. 11: "Enter the Ninja." Beg. Mar. 12: "Personal Best."
842. **ELIZABETH-ELMORA**- 352-3483. Program unavailable.
846. **LINDEN-TWIN**- 925-9787. #1-"On Golden Pond." #2-Thru Mar. 11: "The Seduction." Beg. Mar. 12: "Parasite."
848. **ROSELLE PARK-PARK**- 245-0358. Thru Mar. 12: "Absence of Malice."
849. **SUMMIT-STRAND**- 273-3900. Thru Mar. 11: "Reds."
851. **UNION-FIVE POINTS**- 964-3466. Thru Mar. 11: "The Seduction."
852. **UNION-FOX**- 964-8977. "Missing."
853. **UNION-LOST PICTURE SHOW**- 964-4497. Thru Mar. 11: "The Woman Next Door." Beg. Mar. 12: "Parasite."
854. **UNION-UNION**- 686-4373. #1-Thru Mar. 11: "Butterfly." Beg. Mar. 12: "Richard Pryor, Live on Sunset Strip." #2-"Death Wish II."
857. **WESTFIELD-RIALTO**- 232-1288. #1-"On Golden Pond." #2-"Missing." #3-"Reds."
858. **WESTFIELD-TWIN**- 654-4720. #1-"Raiders of the Lost Ark." #2-"Evil Under the Sun."

Bergen County

860. **BERGENFIELD-PALACE**- 385-1600. Thru Mar. 11: "Arthur." Beg. Mar. 12: "Absence of Malice."
861. **CLOSTER-CLOSTER**- 768-8800. Thru Mar. 12: "Absence of Malice."
862. **EDGEWATER-LOEWS SHOWBOAT**- 941-3660. #1-"The Seduction." #2-"Missing." #3-"Enter the Ninja." #4-"On Golden Pond."
863. **EMERSON-TOWN**- 261-1000. Thru Mar. 11: "Raiders of the Lost Ark."
864. **FAIR LAWN-HYWAY**- 796-1717. #1-"Missing." #2-"On Golden Pond."
866. **FAIRVIEW-FAIRVIEW**- 941-2424. Program unavailable.
867. **FORT LEE-LINWOOD**- 944-6900. #1-"Chariots of Fire." #2-"Shoot the Moon."
868. **FORT LEE-SHARON**- 224-3032. Thru Mar. 11: "Reds."
870. **OAKLAND-TWIN**- 337-4478. #1-"Shoot the Moon." #2-Thru Mar. 11: "Absence of Malice." Beg. Mar. 12: "Richard Pryor, Live on Sunset Strip."
871. **PARAMUS-BERGEN MALL**- 845-4449. "Missing."
872. **PARAMUS-ROUTE 17**- 843-3830. #1-"Shoot the Moon." #2-"Personal Best."
873. **PARAMUS-CINEMA 35**- 845-5070. "On Golden Pond."
875. **PARAMUS-ROUTE 4**- 488-9444. #1-"Quest for Fire." #2-Thru Mar. 11: "Death Wish II." Beg. Mar. 12: "Richard Pryor, Live on Sunset Strip." #3-Thru Mar. 11: "Chariots of Fire." #4-"Making Love." #5-"Evil Under the Sun." #6-"The Seduction." #7-"Butterfly."
876. **RAMSEY-INTERSTATE**- 327-0153. Program unavailable.
877. **RAMSEY-RAMSEY**- 327-2142. Thru Mar. 12: "Absence of Malice."
878. **RIDGEFIELD PARK-RIALTO**- 641-2115. Thru Mar. 11: "The French Lieutenant's Woman." Beg. Mar. 12: "Absence of Malice."
879. **RIDGEWOOD-WARNER**- 444-1234. #1-Thru Mar. 11: "Arthur." Beg. Mar. 12: "Richard Pryor, Live on Sunset Strip." #2-Thru Mar. 11: "Death Wish II." Beg. Mar. 12: "Personal Best."
881. **TEANECK-CEDAR LANE**- 836-3430. Beg. Mar. 12: "Absence of Malice."
882. **TENAFLY-BERGEN**- 567-0004. Thru Mar. 11: "Taps." Beg. Mar. 12: "Absence of Malice."
884. **WASHINGTON TOWNSHIP-CINEMA**- 666-2221. Program unavailable.
885. **WESTWOOD-PASCACK**- 664-3200. Beg. Mar. 12: "Absence of Malice."

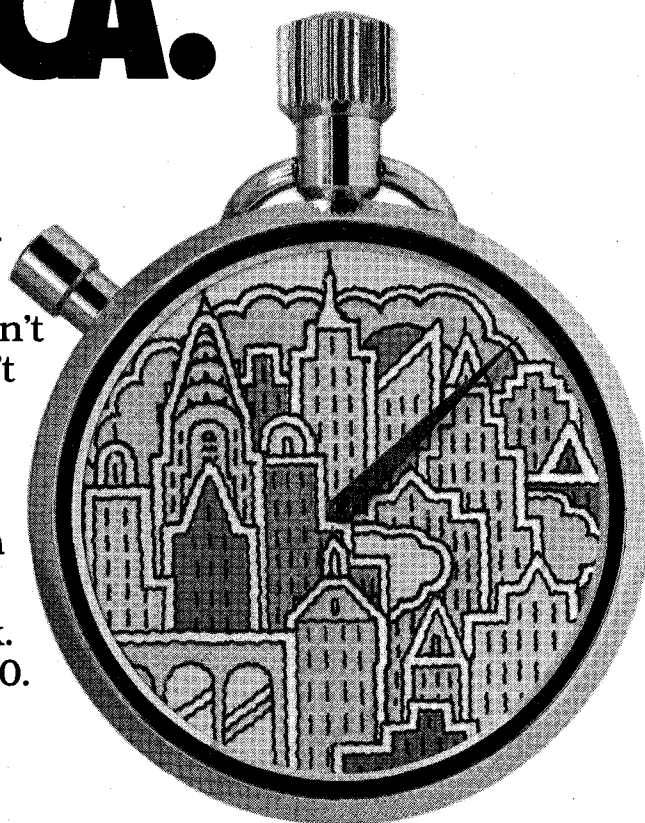
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NEW YORK

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

- G:** General Audiences. All ages admitted.
PG: Parental Guidance Suggested. Some material may not be suitable for children.
R: Restricted. Under 17 requires accompanying parent or adult guardian.
X: No one under 17 admitted.

New Films

★ New films recommended by New York's critic.

ABSENCE OF MALICE—(1hr. 56m., '81) Entertaining but unconvincing melodrama about newspaper ethics, starring Sally Field as an ambitious young reporter whose good instincts have been corrupted by her hunger for a story and Paul Newman as the innocent man she victimizes. Here and there a serious issue arises, but the plot has been obviously contrived to produce this or that crisis, and one becomes disgusted with it. Paul Newman gives a glamorous, macho-loner-outsider performance, but Sally Field is ineffective—the script calls for her to do vile things, but she's also the heroine, so she tries to ingratiate herself with the audience using coy little tricks. The strong supporting cast includes Bob Balaban as a ruthless federal attorney, Wilford Brimley as a Justice Department official, and Luther Adler as a wily old mafioso. Melinda Dillon, however, is lamentable—she's obviously been put there to commit suicide and her performance is a howl. Written by Kurt Luedtke, a former newspaperman. Dir. Sydney Pollack. PG. 76, 97, 101, 233, 421, 436, 438, 447, 449, 453, 503, 504, 507, 508, 511, 513, 521, 527, 530, 532, 544, 549, 551, 554, 559, 569, 609, 613, 636, 638, 648, 653, 658, 668, 705, 711, 719, 727, 730, 732, 755, 787, 810, 817, 818, 829, 830, 840, 848, 860, 861, 870, 877, 878, 881, 882, 885

★ **ARTHUR**—(1hr. 36m., '81) Steve Gordon, a veteran TV writer, has revived the giddy conventions of 30s screwball comedy with style and wit. Dudley Moore is the drunken millionaire playboy, always in disgrace; John Gielgud (in a brilliant performance) the superbly contemptuous butler who disapproves of Arthur and loves him; Liza Minnelli the spunky, straightforward working-class girl he pursues; and Jill Eikenberry the serenely patronizing young upper-class matron who wants to marry him. The center of the picture, the true love relationship, is between Moore and Gielgud; their routines are beautifully worked out, with Gielgud tall and imposing, striding forward or standing stock-still while tiny Dudley Moore stumbles, falls down, and chatters at Gielgud's feet. They are like master and dog, only with the roles reversed. PG. 32, 97, 416, 638, 800, 860, 879

★ **ATLANTIC CITY**—(1hr. 45m., '81) Shot in 1978, the movie catches Atlantic City at its moment of civic "rebirth"—i.e., its transformation from tattered old tart to sparkling young whore. Meanwhile the losers and dreamers who washed up on the shores of the old Atlantic City and were comfortable there are beginning to stir uneasily. There's Lou (Burt Lancaster), an elderly petty criminal; the sublime Grace (Kate Reid), an aging moll who hit the boardwalk in the forties for a Betty Grable look-alike contest and never left; and hustling selfish young Sally (Susan Sarandon), a refugee from Moose Jaw, Saskatchewan. Written by John Guare and directed by Louis Malle, the movie is sweet and affectionate but a little wan and precious. The best thing is Lancaster's Lou. Dressed like an Italian cavalier in white suits, Lancaster looks at Sarandon with his tired old eyes, and the movie's conceits almost seem like poetry. 23, 46, 52, 411, 438, 501, 513, 530, 537, 569, 643, 706, 720, 730

BORDER, THE—(1hr. 47m., '82) Jack Nicholson gives a fine, subtle performance as a Border Patrol cop charged with the absurd, Sisyphean task of rounding up Mexicans who cross the border illegally at El Paso, Texas, and busing them back across the Rio Grande. The border police know perfectly well that the local economy depends, in part, on "wet-back" labor, and Nicholson's cop fights the cynicism and corruption that overcomes the other men. An interesting background for melodrama, but the movie

is cynical and corrupt too. The director, Tony Richardson, who has no talent for violent action sequences, and the brace of the screenwriters—Deric Washburn, Walon Green, David Freeman—emphasize the bad taste of the cops and their wives so heavily that one begins to think corruption is produced by a liking for water beds and Hawaiian shirts. The movie is snobbish, condescending, and misogynistic—the wives are portrayed as sexually ravenous harpies who destroy their men. Locked in the mystery of their silence and suffering, the Mexicans don't come off any better. With Elpidia Carrillo. R. 97

BUTTERFLY—(1hr. 48m., '82) An adaptation of James M. Cain's novel about an amoral and sexually manipulative woman, set in Nevada during the thirties. With Stacy Keach, Orson Welles and Pia Zadora. Dir. Matt Cimber. R. 20, 36, 55, 93, 206, 226, 234, 408, 409, 423, 508, 522, 531, 553, 568, 617, 623, 663, 664, 714, 733, 758, 775, 782, 812, 854, 875

CHARIOTS OF FIRE—(2hrs. 3m., '81) The exciting young theater actor Ben Cross is Harold Abrahams, a wealthy Jewish boy who becomes a star runner at Caius College, Cambridge, and Ian Charleson is a Scots missionary who sprints for the glory of God. The two men, driven in different ways, lead England to gold medals and glory in the 1924 Olympics at Paris. This handsome, beautifully costumed production, written by Colin Welland and directed by Hugh Hudson, is the epitome of "Masterpiece Theatre" filmmaking. It's cautious, "distinguished," and highly patriotic—it celebrates an England that is gentle, modest, and brave, an England essentially good. But it's too simple in its moral and dramatic ideas. With Alice Krige as a plump beauty with ruby lips—an actress—who falls for Abrahams, and Ian Holm as the canny professional trainer whom Abrahams hires in defiance of the gentleman-amateur's code of Cambridge. Beautifully blended color photography by David Watkin. PG. 9, 32, 58, 89, 207, 224, 307, 404, 418, 519, 536, 541, 568, 604, 623, 634, 663, 706, 714, 719, 732, 776, 780, 782, 793, 827, 867, 875

CIRCLE OF DECEIT—(1hr. 48m., '82) In German, Eng. subtitles. A powerful but infuriatingly pretentious philosophical film about a West German journalist (Bruno Ganz, sheepish as usual) who covers the war between Christians and Muslims in Lebanon. Shot in gutted sections of Beirut, the movie offers a convincing visual impression of civil war: The director, Volker Schlöndorff (*The Tin Drum*), sends the journalist wandering through a ruined landscape that comes alive with terror and violence at night. Appalled by the atrocities committed by the Christian side, the journalist frets over his own lack of commitment and laments European impotence and voyeurism. After a while one begins to think that Schlöndorff has re-created the civil war in Lebanon to give substance to his own spiritual crisis. With Hanna Schygulla as an indolent German woman, the widow of a wealthy Lebanese, who flourishes in the middle of chaos. R. 56

★ **CUTTER'S WAY**—(1hr. 49m., '81) Jeff Bridges, tanned and sleek, is the larly likable Santa Barbara gigolo, Richard Bone, and John Heard, short, with an eye patch and a wooden leg, is his friend, the bitter, mean-mouthed Vietnam vet, Alex Cutter. When Bone falls under suspicion of murder, Cutter goads him to take revenge against the wealthy man he and Bone suspect is the actual killer. Ivan Passer's film, (originally titled *Cutter and Bone*), with a fine screenplay by Jeffrey Alan Fiskin from the Richard Thornburg novel, is not a thriller, it's a study of friendship and honor and of a certain kind of California hip consciousness that has now come to grief in bitterness and paranoia. It's a fascinating and heart-wrenching movie. With Lisa Eichhorn as Mo, Cutter's wife, who loves both men. R. 236

★ **DAS BOOT**—(2hrs. 30m., '82) In German, Eng. subtitles. Life in the bilgy hell of a German U-boat in World War II. This technically astonishing German-made production is heroic in a somber way—fear and the expectation of death hang over everything, and the only real jubilation comes when the men survive another day's fighting. The director, Wolfgang Petersen, does all he can to make you feel you're inside the sub—the soundtrack registers everything, from tiny tremors to terrifying depth-charge blasts off the port bow. Petersen whips through the narrow compartments, and you see hams hanging, men sacked out on the floor, and you sense the stink of fear and filth. It's a thrillingly physical movie. With Jürgen Prochnow as the quietly charismatic captain, a man so alert to the life of his boat that he commands with only a few words. R. 73, 92

DEATH WISH II—(1hr. 29m., '82) A man whose family has been viciously assaulted and murdered devotes his life to vengeance. With Charles Bronson, Jill Ireland and Vincent Gardenia. Dir. Michael Winner. R. 24, 33, 72, 80, 104, 112, 114, 122, 200, 210,

226, 300, 304, 403, 404, 408, 411, 412, 426, 444, 531, 541, 545, 552, 557, 566, 574, 607, 617, 633, 639, 650, 664, 706, 712, 719, 722, 732, 745, 754, 777, 785, 789, 805, 807, 829, 854, 875, 879

EVIL UNDER THE SUN—(1hr. 57m., '82) A whodunit based on the Agatha Christie novel. With Peter Ustinov as Hercule Poirot, Maggie Smith, James Mason, Roddy McDowall, Sylvia Miles and Diana Rigg. Dir. Guy Hamilton. PG. 14, 41, 70, 78, 94, 202, 203, 211, 232, 303, 405, 412, 417, 426, 448, 500, 508, 517, 527, 533, 556, 569, 574, 600, 603, 612, 623, 629, 636, 642, 702, 714, 722, 733, 744, 775, 789, 793, 800, 825, 858, 875

★ **FRENCH LIEUTENANT'S WOMAN, THE**—(2hrs. 4m., '81) Adapting John Fowles's best-seller, scenarist Harold Pinter intercuts the darkly romantic Victorian period story, featuring Jeremy Irons as Charles Smithson the gentleman scientist and Meryl Streep as Sarah Woodruff the mysterious governess, with a banal modern tale in which Irons and Streep play the two actors who are having an affair while acting in the period story we have been watching. No doubt the movie was intended as a meditation on the interchangeability of actor and role, but what it seems like is a good period film interrupted with boring modern interludes; the fancy, complicated narrative doesn't pay off in intellectual excitement. Still, Karel Reisz stages the Victorian stuff (shot in Lyme Regis) with great authority, and Streep, in her orange hair, makes a betwixting though overly enigmatic Sarah. With Patience Collier as the bullying Mrs. Poulteney and Lynsey Baxter as Ernestina. Music by Carl Davis. R. 97, 235, 442, 502, 511, 526, 532, 535, 550, 654, 658, 668, 705, 878

GALLIPOLI—(1hr. 50m., '81) A lyrical and anecdotal movie about two young Australians, Archy (Mark Lee) and Frank (Mel Gibson), both fleet-footed runners, who escape the boredom of barely settled Western Australia and meet their destiny in the Gallipoli campaign of World War I. Like the American platoon movies of World War II, *Gallipoli* is devoted to the rituals of male comradeship—rivalries and partings and reconciliations. The theme is familiar—the needless slaughter of valiant youth—and the movie has a few too many typical incidents; indeed, it's a bit impersonal. The director, Peter Weir, doesn't have much dramatic sense, but visually the movie is very striking. PG. 6, 76

I'M DANCING AS FAST AS I CAN—(1hr. 50m., '82) Reviewed in this issue. R. 50, 74

LOVE AND LIES—(1hr. 26m., '82) In Russian, Eng. subtitles. Two teenagers in contemporary Russia fall in love despite the protests of their parents. With Tanya Akaiuta and Nikita Mikhailovsky. Dir. Ilya Frez. 92

MAKING LOVE—(1hr. 53m., '82) A worthless, blandly "serious" drama about a thirtyish married doctor (Michael Ontkean), who comes out of the closet after many years of repression and falls in love with a young writer (Harry Hamlin, giving an amusing performance). The material is so earnestly conceived that it never becomes the least bit exciting: After all those years of repression, for instance, the doctor doesn't experience great fear or great joy when he becomes gay. Instead he looks for a serious lover—a replacement for his wife (Kate Jackson)—and the movie descends into a soap opera of good intentions, in which the characters all wind up doing what is best for them and everyone is terribly understanding of everyone else. All the possibilities of drama have been drained out in an excess of good will. Written by Barry Sandler. Dir. Arthur Hiller. R. 22, 32, 54, 109, 203, 210, 220, 302, 412, 417, 528, 541, 558, 568, 602, 627, 663, 717, 727, 746, 775, 782, 804, 829, 875

★ **MAN OF IRON**—(2hrs. 20m., '81) Andrzej Wajda's stirring new film solidifies the shadowy history of Polish dissent. Shot during the Gdansk workers' strike in the summer of 1980, it's about a state-radio reporter sent from Warsaw to smear the first man to strike. As the reporter interviews the worker's friends and family, we see flashbacks of his earlier life and the life of his father, the heroic worker-turned-dissenter who was the subject of Wajda's last film, *Man of Marble*. Using documentary footage, historical reconstruction, and fictional techniques, Wajda is trying to unite the generations and fuse the personal and the historical. The film is desperately ambitious, a little scrappy, but passionately felt. It will carry you along even if you can't get all the references. With Marian Opania, Krystyna Janda, and Jerzy Radziwilowicz. PG. 723

MISSING—(1hr. 59m., '82) Costa-Gavras at work on fascism and fraud. In an unnamed Latin American country (obviously Chile) a harmlessly naive young American, Charles Horman (John Shea) accidentally sees some American intelligence and military types

helping the native military stage a coup. A few days later, he's arrested by the newly installed junta and disappears. His grumpy, censorious father, Ed (Jack Lemmon), and his wife Beth (Sissy Spacek), take up the search for him, and receive nothing but run-arounds from the American Embassy. The clear implication is that the Americans have consented to his arrest. Costa-Gavras stages political violence better than any director since Eisenstein, and some of the scenes of the capital city under siege (the movie was shot in Mexico City) are stunning. But the principal emphasis of the story is on Ed Horman's realization that he loves his missing son, and Jack Lemmon is just too familiar an actor to move us any more. Sissy Spacek, however, gives a strong, feisty performance as Beth, the one person who knows the score and speaks her mind. A frustrating film: Costa-Gavras is half artist, half conventional melodramatist, condescending to the audience he wants to educate. PG. 16, 24, 41, 71, 83, 93, 102, 109, 112, 113, 202, 207, 210, 212, 223, 236, 302, 405, 413, 419, 429, 447, 512, 519, 533, 537, 539, 561, 568, 603, 621, 623, 633, 636, 642, 651, 702, 704, 708, 709, 713, 718, 742, 774, 779, 789, 797, 807, 812, 828, 852, 857, 862, 864, 871.

MODERN PROBLEMS—(1hr. 32m., '81) The comic plight of an air traffic controller with telekinetic powers. With Chevy Chase, Patti D'Arbanville, Dabney Coleman and Mary Kay Place. Dir. Ken Shapiro. PG. 442

MY DINNER WITH ANDRE—(1hr. 50m., '81) A high-powered bull session, held in a posh French restaurant, between playwright-actor Wallace Shawn, and avant-garde theater director André Gregory. The "action" consists of Gregory's account of his recent spiritual adventures and Shawn's resistance to everything that Gregory stands for. They represent opposing philosophical points of view: Gregory the restless, foolish, ambitious seeker after transcendental experience, Shawn the defender of everyday life—the newspaper in the morning, a cup of coffee lying on the table from the night before that remains blissfully free of dead roaches. It's all talk, and, despite Gregory's fatuous comparison of himself to a concentration camp victim, good talk. You may be irritated, but you won't be bored. Dir. Louis Malle. 89

ON GOLDEN POND—(1hr. 49m., '81) A triumph for Henry Fonda as an elderly retired professor summing up for the last time (so we are to understand) with his wife of 48 years (Katharine Hepburn) at their idyllic New Hampshire cottage. Fonda, normally the most unemphatic of film actors, acts out the noisy assertiveness of a man who cannot admit that his hearing and his physical control are beginning to go. Dancing in the woods by herself, calling to the loons in her quavering voice, Hepburn is goosy and likable—a tough old bird beyond vanity. The rest of the movie is an embarrassment. Playwright Ernest Thompson, adapting his own work, sets up cliché problems and resolves them in a flourish or two. Jane Fonda, still wearing her bikini from *California Suite*, arches her over-muscled stomach, and complains that her father doesn't love her; Doug McKeon, as the surly teenage son of Fonda's boyfriend, melts into humanity under Fonda's gruffly affectionate tutelage, but he's such a sneering little boy that we'd rather hate him. The lump-in-the-throat mechanics are so obvious here one begins to rebel. With Dabney Coleman. Dir. Mark Rydell. PG. 16, 58, 83, 94, 109, 207, 212, 220, 234, 302, 307, 405, 413, 414, 418, 429, 439, 512, 523, 528, 533, 568, 571, 601, 621, 623, 648, 662, 666, 700, 704, 708, 716, 717, 718, 732, 745, 752, 774, 778, 779, 781, 793, 804, 807, 819, 821, 846, 857, 862, 864, 873

ONE FROM THE HEART—(1hr. 41m., '82) Trying for better-glamour-through-technology, Francis Ford Coppola has left out the heart and left us with glitz. A gossamer-thin story about two lovers who have a spat, change partners, and make it up the next day is drowned in flaky, candy-colored special effects that look curiously old-fashioned—theatrical scrimms blown up to screen size. The actors—Frederic Forrest, Teri Garr, Raul Julia and Nastassia Kinski—do the best they can with vapid material that self-consciously recalls old-musical clichés but drains them of their energy. With Lainie Kazan and Harry Dean Stanton. R. 88

ONLY WHEN I LAUGH—(2hrs., '81) Marsha Mason tries her hand at a big serious role—an alcoholic actress who returns from a dry-out clinic to her New York apartment and tries to live with her teenage daughter (Kristy McNichol). Mason, the most reassuring of stars, plays the actress as a nice woman who suffers an occasional spasm of selfishness and ill temper. She may be an actress, but she can't really play one—at least not an interesting one. With braying James Coco as the self-pitying homosexual failed-actor Jimmy, and Joan Hackett as the pathetic, silver-lamé narcissist Toby who "majored in beautiful" at Michigan. A little bit of each of them goes a long way. Directed by Glenn Jordan. R. 97, 101, 438, 453, 504, 507, 549, 554

PARASITE—(1hr. 25m., '82) In the future, evil government forces plan genocide. In 3-D. Dir. Charles Band. R. 70, 100, 116, 210, 403, 409, 419, 439, 518, 529, 541, 553, 600, 651, 702, 777, 784, 788, 841, 846, 853

PASSIONE D'AMORE—(1hr. 57m., '82) In Italian, Eng. subtitles. Reviewed in this issue. 89

PERSONAL BEST—(2hrs. 4m., '82) A woman training for the 1980 Olympics squad (Patrice Donnelly) seduces a young rival (Mariel Hemingway), and the macho coach (Scott Glenn) who loves them both tries exasperatedly to get them to compete against each other. Robert Towne's first film as director is tender and gently amused. He doesn't sensationalize the lesbian affair—his attitude is that of the coach, bewildered but respectful. Towne must love the long-legged, small-breasted bodies of women athletes, because he sends the camera up and down thighs and across flat stomachs, and includes a comical nude lounging-in-the-steamroom episode that looks like the Roman senators at their bath. A minor but sweet-tempered movie with some marvelous sports footage. R. 14, 32, 48, 97, 202, 207, 224, 231, 307, 403, 405, 419, 529, 537, 541, 604, 616, 623, 633, 714, 718, 775, 800, 841, 872, 879

QUEST FOR FIRE—(1hr. 38m., '82) A true original, Jean-Jacques Annaud's prehistoric adventure story uses research in linguistics and anthropology to create an exciting film about life in the nasty state of nature 80,000 years ago. Ron Perlman, Everett McGill, and Nameer El-Kadi are fur-clad primitive men who set out to steal fire from neighboring tribes. After fighting off cannibals, the men learn the secrets of fire from the clever, blue-painted Ivaka tribesmen. Rae Dawn Chong, as the love interest, shows that the Ivaka are more advanced in other matters too. An awesome, frightening film that sometimes gives you the weird feeling you're watching a prehistoric documentary, catching evolution at work in a landscape of saber-toothed tigers and bubbling swamps. R. 45, 234, 531, 568, 729, 875

RAGTIME—(2hrs. 36m., '81) Milos Forman's clunky version of the irresistible E.L. Doctorow novel. Forman and his screenwriter, Michael Weller, have dropped out most of the historical personages (including Doctorow's two most vibrant re-creations, Emma Goldman and I.P. Morgan), and in place of Doctorow's swift interweaving of scenes, they've constructed the movie in large unwieldy chunks. In the large cast, Mandy Patinkin, as Tateh, the Russian Jewish silhouette artist who becomes a movie producer, is outstanding, and Elizabeth McGovern, as the ex-chorus girl Evelyn Nesbit, is a charming dumb bunny. As the members of Doctorow's archetypal WASP family Forman must have cast the three slowest-talking actors in Hollywood—James Olson, Mary Steenburgen, and Brad Douir. Their scenes together are a purgatory for the restless. Howard E. Rollins who plays Coalhouse Walker Jr., the black ragtime pianist who drifts into violent revolt, is attractive and dynamic, but he's an upright, exemplary figure in the Sidney Poitier style of fifteen years ago. James Cagney brings some juice to his lines as the police commissioner who confronts Coalhouse, but by then the movie is beyond salvation. PG. 38, 60, 233, 437, 503, 534, 546, 548, 639, 653, 711, 751, 830

RAIDERS OF THE LOST ARK—(1hr. 55m., '81) Steven Spielberg has made a pure-fun extravaganza that is like a thirties serial, only grander, funnier, and blessedly free of interruptions. Harrison Ford is the archeologist/adventurer hero, Indiana Jones; Karen Allen his bantering, spunky ex-girlfriend, a scientist's daughter with a sharp tongue and a taste for adventure. Spielberg makes things jump—the thrills are larger and more violent than in old movies, and they come much faster, with one jolt linked to the next in a rhythmically charged procession. The only sour element: the inspirational religious stuff at the end, which feels out of place and cynical in a movie without a trace of religious feeling anywhere. From an idea by George Lucas (who produced); screenplay by Lawrence Kasdan. PG. 11, 35, 44, 51, 93, 100, 114, 116, 200, 300, 413, 511, 513, 527, 529, 541, 542, 551, 556, 622, 623, 645, 653, 655, 708, 749, 755, 774, 779, 784, 803, 805, 811, 858, 863

REDS—(3hrs. 19m., '81) Warren Beatty's marvelous celebration of radicalism as a native American passion—the life of Greenwich Village, Provincetown and Revolutionary Russia in the period 1915-20, before Moscow and the American party-liners had turned dissent into orthodoxy. Beatty is John Reed, the cocky journalist-adventurer from Portland, Oregon and Harvard who wrote the classic eyewitness account of the Bolshevik Revolution, *Ten Days That Shook the World*, and Diane Keaton is Louise Bryant, the Portland "free-thinker" who left her dentist husband and joined with Reed, becoming a radical journalist herself. The passionate, Punch-and-Judy love affair between these two holds the movie together: there they are making love, storming out of rooms, and then walking across frozen tundras to be together again. Meanwhile history is swirling all around them.

Beatty combines commercial Hollywood romance (with a decidedly modern, feminist edge) and an amazingly specific account of the beginnings of American Communism. Featuring powerful performances by Jack Nicholson as Eugene O'Neill, Maureen Stapleton as Emma Goldman, and Gene Hackman as a labor-magazine editor, backed up by documentary testimony from real-life survivors of the period. Dir. Beatty; written by Beatty and British playwright Trevor Griffiths. PG. 21, 31, 38, 60, 236, 449, 535, 556, 603, 619, 628, 663, 667, 701, 706, 721, 756, 782, 787, 794, 849, 857, 868

RICHARD PRYOR, LIVE ON SUNSET STRIP—(1hr. 28m., '82) Pryor's live solo act, filmed Dec. 9-10, 1981, at the Palladium in Hollywood. Dir. Joe Layton. R. 33, 80, 100, 104, 105, 109, 116, 234, 303, 403, 411, 412, 444, 448, 521, 541, 544, 559, 574, 602, 617, 622, 623, 633, 648, 706, 709, 719, 777, 785, 788, 822, 825, 854, 870, 875, 879

SEDUCTION, THE—(1hr. 44m., '82) A suspense-thriller about a television newscaster pursued by a psychotic photographer. With Morgan Fairchild, Michael Sarrazin, Vince Edwards and Andrew Stevens. Dir. David Schmoeller. R. 33, 38, 72, 80, 100, 109, 114, 206, 212, 231, 403, 405, 409, 419, 424, 426, 447, 448, 518, 531, 541, 553, 559, 568, 607, 631, 664, 702, 712, 718, 775, 784, 788, 800, 805, 807, 822, 846, 851, 862, 875

SHOOT THE MOON—(2hrs. 3m., '82) The commonplace affections and miseries of a troubled marriage, transformed into a movie of enduring power by screenwriter Bo Goldman and director Alan Parker. Albert Finney is George Dunlap, a big-deal sportswriter, and Diane Keaton is his wife Faith; they've been married 15 years and have simply run out of gas. They part, but they're far from finished—a thousand old feelings and obligations hold them together, and their relations are a painful comedy of raw nerves, hostility, and sympathy. Standing in between them are their four daughters, pressing their needs and dissatisfactions, speaking the truth when the adults talk in evasive clichés. This is the best movie about an American family made in years—the intimacy of the scenes goes very deep. With Dana Hill as the oldest daughter, Sherry. Photographed in lush Marin County, California by Michael Seresin. R. 6, 24, 32, 62, 82, 93, 104, 105, 202, 207, 210, 211, 224, 308, 403, 413, 419, 423, 449, 533, 537, 541, 562, 568, 605, 616, 623, 629, 633, 637, 651, 667, 707, 709, 728, 729, 733, 744, 776, 783, 790, 793, 813, 819, 867, 870, 872

SLEEPING DOGS—(1hr. 46m., '82) A political thriller from New Zealand. With Sam Neill, Warren Oates and Ian Mune. Dir. Roger Donaldson. 57

THREE BROTHERS—(1hr. 53m., '82) In Italian, Eng. subtitles. Reviewed in this issue. 62

TRAGEDY OF A RIDICULOUS MAN—(2hrs., '82) In Italian, Eng. subtitles. Bernardo Bertolucci's new film is barely on the screen. It's about a factory owner, Ugo Tognazzi, whose son has been kidnapped by political terrorists. Well, it's sort of about that. Most of the time Tognazzi wanders about in a daze murmuring to himself that he adores this son who doesn't love him while everyone else—his wife (Anouk Aimee), his son's girlfriend, (Laura Morante), who may or may not be one of the terrorists, and a worker-priest (Victor Cavallo)—ridicule and humiliate him or just stand around enigmatically. The movie has no tension or suspense—Bertolucci is just dithering. Everything in it feels arbitrary, unfelt, meaningless. PG. 90

VENOM—(1hr. 34m., '82) A child's mamba foils the plans of kidnappers. With Sterling Hayden, Klaus Kinski, Sarah Miles and Oliver Reed. Dir. Piers Haggard. R. 3, 38, 101, 116, 228, 451, 453, 507, 516, 549, 573, 606, 613, 658, 668, 810

WASN'T THAT A TIME: THE WEAVERS—(1hr. 18m., '82) A documentary about the Weavers, a musical group led by Pete Seeger, blacklisted during the McCarthy era and reunited in 1980 at Carnegie Hall. Dir. Jim Brown. 61

WOMAN NEXT DOOR, THE—(1hr. 48m., '81) In French, Eng. subtitles. Bernard (Gérard Depardieu) and Mathilde (Fanny Ardant), once passionately in love, have gone their separate ways and married sweet, dull mates. But when Mathilde and her husband move next door to Bernard and his wife in suburban Grenoble, the two begin their violent, messy affair once again. François Truffaut's new movie has his customary fluency and warmth, his attentiveness to the ways in which people of a small society connect with one another. What it doesn't have is a convincing representation of all-consuming passion. What draws these two together? What forces them to quarrel all the time? Theater actress Fanny Ardant, tall and gangly with glossy black hair and a ravenous mouth, has a raw, unfocused quality that could be mistaken for intensity. At least she's in the movie—Depardieu appears to be somewhere else. With Véronique Silver and Henri Garcin. R. 90, 853

Revivals

ADAM'S RIB—(1hr. 41m., '49) Katharine Hepburn and Spencer Tracy as everyone's ideal sophisticated married couple, this time as two lawyers on opposite sides of a case in a dated but still tremendously appealing comedy. David Wayne oils around Hepburn and sings her a Cole Porter song, but Judy Holliday, as a hilariously sly quivering bundle of angst, almost walks off with the picture. Dir. George Cukor. 10

ANGI VERA—(1hr. 36m., '80) In Hungarian, Eng. subtitles. An exquisite 18-year-old orphan (Veronika Papp) is adopted by Hungary's triumphant Communist Party in 1948 and sent to a party school for three months of indoctrination in the new system. Life gets difficult—director Pal Gabor's meaning seems to be that to succeed as a Communist you must first fail as a human being. 2

BAND OF OUTSIDERS—(1hr. 35m., '66) In French, Eng. subtitles. One of Jean-Luc Godard's best. Three young people (Anna Karina, Sammy Frey, Claude Brasseur) play at love and crime, pretending to be characters in a movie, and by degrees they are drawn into actual crimes. Lyrical, witty, finally shocking. 4

BEING THERE—(2hrs. 5m., '79) Peter Sellers, a simpleminded orphan whose only experience of life is watching TV and working in the garden, is so quiet and self-contained that powerful people are impressed and mistake his simplicities for profound metaphors. Derived from Jerzy Kosinski's novella, the film is extremely clever but emotionally neuter. Hal Ashby directs in a style that could only be called deadpan slapstick. 95

BICYCLE THIEF, THE—(1hr. 30m., '49) In Italian, Eng. subtitles. One of the epochal achievements of Italian neorealist cinema. Vittorio De Sica's film deals with a poor man and his son in postwar Milan, living off the father's bicycle, which gets stolen. The search for that missing lifesaver is moving, funny, grotesque, and finally shattering, and the performances of the expertly guided and amateur cast are almost more real than life itself. With Lamberto Maggiorani, Lianella Carelli and Enzo Staiola. 4

BLOW-UP—(1hr. 50m., '66) Borderline Antonioni: not one of the great ones, but not one of his failures. About a photographer who uncovers a murder that may not be a murder, mod London seen through Italian eyes, and our old friends, illusion and reality. With David Hemmings, Vanessa Redgrave and Sarah Miles. 39

BOYS IN THE BAND, THE—(2hrs., '70) Can it be only a dozen years ago that a character could say "Show me a happy homosexual and I'll show you a grinning corpse," and the audience would laugh in approval rather than boo? In Mart Crowley's adaptation of his award-winning play, a group of male homosexuals meet for a birthday party and bitch at each other in the obsessively wisecracking idiom of pure Broadway. And then come the regrets and the fighting-through-tears speeches, almost none of them convincing. Starring Leonard Frey and Cliff Gorman. Dir. William Friedkin. 39

BUS STOP—(1hr. 36m., '56) A fast, rowdy comedy about an exuberant cowboy and the saloon singer he sets his sights on. With Marilyn Monroe, Don Murray, Arthur O'Connell, Betty Field and Robert Bray. Dir. Joshua Logan. 91

CANTERBURY TALES, THE—(1hr. 49m., '72) In Italian, Eng. subtitles. The late Pier Paolo Pasolini made films from the work of such ribald storytellers as Boccaccio, de Sade, and, in this case, Chaucer, without having any talent for telling stories in cinematic terms. He set up magnificent individual shots, with extraordinary costumes, faces, and period details, but he had no feeling for film rhythm or simple narrative exposition. And his phallic obsessiveness gives Chaucer's heterosexual bawdiness a bizarrely and irrelevantly homosexual emphasis. 7

CITY LIGHTS—(1hr., 21m., '31) There are two movies that make you laugh uproariously till the final moments, then leave you in tears. *The Baker's Wife* is one, and this is the other. Chaplin plays his best tramp role here, as the pal of a millionaire who befriends him when drunk and disowns him when sober. 39

DIAL M FOR MURDER—(1hr. 45m., '54) Alfred Hitchcock's classic murder mystery, the most stylish example of 3-D to date. With Ray Milland and Grace Kelly. PG. 37, 70, 97, 202, 204, 403, 409, 439, 512, 529, 600, 636, 643, 647, 714, 777, 788, 841

DR. STRANGELOVE—(1hr. 35m., '64) Probably Stanley Kubrick's best film, a satirical comic strip about what will happen when idiocy high and low starts atomic warfare between the USA and the USSR. There is riotous acting by a distinguished cast including Sterling Hayden, George C. Scott, and Peter Sellers in several roles. 13

EARRINGS OF MADAME DE..., THE—(1hr. 45m., '54) Max Ophüls's masterpiece, a witty, glamorous, sublimely ironic story of love and betrayal among the aristocracy. Starring the superb trio of Danielle Darrieux, Charles Boyer and Vittorio de Sica. 91

ELEPHANT MAN, THE—(2hrs. 3m., '80) David Lynch's direction and Freddie Francis's cinematography give the story of John Merrick, an extraordinary Victorian freak, a dark, visionary, horror-film "look" that seems at odds with the meaning of the movie. Merrick was rescued by Dr. Frederick Treves (Anthony Hopkins) from carnival sideshows and set up in dignity at the London Hospital; it's really a story of modern enlightenment triumphing over primitive attitudes. As Merrick, John Hurt gives a great, delicately anguished performance. With Wendy Hiller and Anne Bancroft. 4

ERASERHEAD—(1hr. 35m., '78) This first feature directed by David Lynch (*The Elephant Man*) is an experimental horror film about a loner who marries a creepy girl; together they produce a reptilian baby. Much of the black-and-white imagery is both repulsive and fascinating. Lynch has created his own universe—a nightmare world in which, as Jack Kroll put it, the "organic is defeated by the inorganic." It's great, if that's your idea of fun. With John Nance. 4

EVEN DWARFS STARTED SMALL—(1hr. 36m., '68) In German, Eng. subtitles. One of Werner Herzog's striking, maddening, visionary films. It's an allegory of human meanness, set in a world peopled entirely by dwarfs, and it's not much fun. 7

FROM MAO TO MOZART: ISAAC STERN IN CHINA—(1hr. 30m., '81) In this first-rate documentary, the violinist is not merely a great musician on tour, he's a rainmaker bringing the juice to a parched land—China, where Western classical music was once denounced as decadent. Stern is a terrific camera subject—brilliant, passionate, a great teacher—and the response of his students is very moving. Dir. by Murray Lerner. 47

GRAND ILLUSION—(1hr. 52m., '37) In French, Eng. subtitles. Probably the best treatment of the dying of chivalry in warfare and the passing of aristocracy from the modern world ever made. It is sad, wise, and occasionally very funny, and it has a simplicity dependent on shrewdness and finesse. The acting is uniformly superlative. With Jean Gabin and Erich von Stroheim. Dir. Jean Renoir. 95

LAURA—(1hr. 28m., '44) Otto Preminger's funny, nasty mystery about a cop (Dana Andrews) who falls in love with the portrait of a murdered woman (Gene Tierney). Clifton Webb plays a silky newspaper columnist, Vincent Price an infantile kept man, and Judith Anderson an older woman with money. 95

MAN WHO CAME TO DINNER, THE—(1hr. 52m., '41) Monty Woolley repeats his stage role in the Kaufman-Hart piece *a clef* about contemporary legends of their own making (Alexander Woollcott, Noël Coward, Harpo Marx). A lot of the wit and daring has been softened by time, but this remains an enjoyable farce of a Midwest household invaded and overturned by the crazed denizens of New York stage and society. Dir. William Keighley. 10

MASCULIN/FEMININ—(1hr. 43m., '66) In French, Eng. subtitles. This incredibly charming comedy by Jean-Luc Godard (not known for charm) is about dating and courtship rituals among Parisian youths in the sixties—"the children of Marx and Coca-Cola." Godard captured evanescent cultural styles with such precision and love that his movie now seems like a 16th-century lyric poem—an expression of a lost age. 4

MEAN STREETS—(1hr. 50m., '73) Martin Scorsese's love-and-hate letter to the Little Italy he grew up in, with its confused young punks, coyly sordid mafiosi, and struggles of love and friendship. Robert De Niro's performance is its main strength. With Harvey Keitel, David Proval and Amy Robinson. 47

MELVIN AND HOWARD—(1hr. 33m., '80) Director Jonathan Demme and writer Bo Goldman have reconstructed what might have happened if Melvin Dummar, the man named in the famous "Mormon will" as Howard Hughes's main beneficiary, was actually telling the truth. They meet in the Nevada desert—Melvin, the boyish loser (Paul Le Mat), gets the old millionaire Hughes (Jason Robards) to loosen up and sing a song with him. The rest of the film is Melvin's sad, funny, touching life—his wives, his children, his jobs, his relentless moving from one tract house to another. Demme has a genius for uncondescending and affectionate portraiture of American types—reminiscent of Frank Capra and Preston Sturges. With Mary Steenburgen in an Oscar-winning performance as Melvin's first wife. 39, 97

MODERN TIMES—(1hr. 29m., '36) Chaplin vs. the Machine Age. In this almost perfect satire, Charlie loses the battle against automation, but wins the very young and enchanting Paulette Goddard. 39

NEW YORK, NEW YORK—(2hrs. 43m., '77) A recut, expanded version of Martin Scorsese's musical about a white be-bop player (Robert De Niro) and a big-band singer (Liza Minnelli). 47

PETRIFIED FOREST, THE—(1hr. 15m., '36) Humphrey Bogart's first great screen role was as Duke Mantee, the hardened criminal who holds the sincere, idealistic Leslie Howard, and the lonely, stary-eyed Bette Davis, among others, hostage at a desert gas station. Bogart had created the role in Robert Sherwood's play on Broadway the previous year, and after this smash movie version appeared, Bogart's career took off. Dir. Archie Mayo. 10

RAGING BULL—(2hrs. 10m., '80) Martin Scorsese's brilliant, morose, and finally limited portrait of 1948 middleweight champ Jake La Motta (Robert De Niro), a man with an iron skull and no brains inside. The movie reduces Jake to blind instinct, taking out the dimensions of humor and resilience revealed in La Motta's autobiography of the same title. Everything else is masterly—the maniacally obsessive street language, the flawless period recreation, the black-and-white photography by Michael Chapman, and De Niro's extraordinary and repellent performance. With Cathy Moriarty and Joe Pesci. 47

SEDUCTION OF MIMI, THE—(1hr. 29m., '74) In Italian, Eng. subtitles. An uproarious satire on machismo, Italian style. A Sicilian worker named Mimi messes up his life by trying to follow his expected role as a man, and succumbs to pressures that make him give up his principles. With Giancarlo Giannini and Mariangela Melato. Dir. Lina Wertmüller. 7

SERVANT, THE—(1hr. 57m., '64) Harold Pinter wrote and Joseph Losey directed this cold, nasty, but undeniably fascinating study of the sado-masochistic relations between a decadent upper-class loafer (James Fox) and his demonic man-servant (Dirk Bogarde). With Sarah Miles. 7

SEVEN SAMURAI, THE—(2hrs. 40m., '56) In Japanese, Eng. subtitles. Akira Kurosawa's masterpiece and one of the greatest movies ever made. A band of samurai agree to defend a small village against the attacks of marauding bandits. The plot couldn't be simpler, but the range of behavior—courage, nobility, cowardice, lechery—is Tolstoyan in scale. Extraordinarily vivid and powerful. Starring Takashi Shimura and Toshiro Mifune. 4

SHOESHINE—(1hr. 33m., '47) In Italian, Eng. subtitles. One of the finest achievements of the Italian neo-realist cinema. Vittorio De Sica directs this story of two impoverished little boys who are forced to betray each other. The end of the movie is heart-breaking. 4

SOMETHING FOR EVERYONE—(1hr. 55m., '70) Based on a peculiar novel, *The Cook*, this film is queerer yet, with a murky absurdist plot, pretentious symbolism, grossly exaggerated performances, and lots of nice Austrian scenery going to waste. Directed by Hal Prince, who says it was butchered in the studio. With Michael York and Angela Lansbury. 39

STALAC 17—(2hrs., '53) A juicy, sizzling comedy-melodrama of G.I. life in a German prison camp in World War II. Better and more exciting than the Broadway play on which it was based. With William Holden, Robert Strauss, Harvey Lembeck, Otto Preminger and Sig Ruman. Dir. Billy Wilder. 39

SUNSET BOULEVARD—(1hr. 50m., '50) Gloria Swanson gives her finest performance in this mordant, cynical story of a silent-film star trying to make a comeback. With William Holden as a kept man, Erich von Stroheim and Nancy Olden. Dir. Billy Wilder. 39

TAXI DRIVER—(1hr. 54m., '76) A maladjusted loner, driving a New York taxicab through the night, turns into an assassin. Written by Paul Schrader and directed by Martin Scorsese, *Taxi Driver* is probably the most convincing nightmare vision of New York ever put on film. Harvey Keitel is brilliant as a pimp, and Jodie Foster holds her own as a baby hooker. 47

TREE OF WOODEN CLOGS, THE—(3hrs. 5m., '79) In Italian, Eng. subtitles. An earnest film recreating the life of Northern Italian peasants in the 1890s, intentionally repetitious and slow, but with a muted mystical fervor. If it doesn't put you in a blue funk, you may find it moving. Dir. Ermanno Olmi. 657

WALTZ OF THE TOREADORS—(1hr. 50m., '62) An erratic, uncertain, and elaborate British version of Jean Anouilh's "dramatic comedy" about a retired general (Peter Sellers) in pursuit of lost youth. With Dany Robin, Margaret Leighton, John Fraser and Cyril Cusack. Dir. John Guillermin. 13

ZABRISKIE POINT—(1hr. 52m., '70) A weird Michelangelo Antonioni film about America as a powder keg of moral decay and false values. A frustrated young rebel flees into the desert and there encounters his female counterpart. One wonders what it is all about. With Mark Frechette, Daria Halprin and Rod Taylor. 39

RADIO HIGHLIGHTS

Wed., Mar. 10

2:06/WQXR-AM/FM—Mozart: Sym #35 in D.
3:00/WNCN—Chopin: Etudes, Op. 25, #9-12 (Ashkenazy).
4:00/WNCN—Brahms: Sym #3 in F, Op. 90 (Walter).
6:00/WNCN—Dowland: Lachrimae: Pavans & a Galliard (Dart).
6:30/WNYC—Haydn: 24 Minuets, #6-10 (Dorati). Chopin: Scherzo #2, Op. 31 (Richter).
7:00/WNCN—Sarasate: Carmen Fantasy, Op. 25 (Ricci/Froment). Castro: Tangos (Johannesen).
8:00/WNYC—Couperin: Concert #9 "Intitule Ritratto dell' amore" (Brandis, Holliger, Sax).
8:06/WQXR-AM/FM—Haydn: Piano Cto in D.
9:00/WNCN—Beethoven: Variations on an Original Theme in c (Moravec).
10:00/WNCN—Poulenc: Stabat Mater (Montgomery).
11:00/WNYC—Honegger: String Qt #3 (Taneyev).

Thu., Mar. 11

2:06/WQXR-AM/FM—Tchaikovsky: Sym #5 in e, Op. 64.
3:00/WNCN—Wieniawski: Etude-Caprice for 2 Violins in E-Flat, Op. 18, #2 (Perlman, Zukerman).
WNYC—An afternoon with John Cage.
4:00/WNCN—Delius: Sea Drift (Groves).
6:00/WNCN—Messager: Deux Pigeons: Ballet Suite (Blareau).
6:30/WNYC—Mozart: Oboe Qt in F (Still, Perlman, Zukerman, Harrell).
7:00/WNCN—Honegger: Chant de Joie (Baudo).
8:00/WNCN—Vivaldi: 4 Seasons: Violin Cto in g, Op. 8, #2 "Summer" (Zukerman/Zukerman).
WNYC—Debussy: Iberia: Images pour Orch. #2 (Previn).
Milhaud: Saudades do Brasil (Balcom).
8:06/WQXR-AM/FM—Haydn: Sym #60 in C "Il Distratto".
10:00/WNCN—Debussy: Preludes, Book 1: Les sons et les parfums tournent dans l'air du soir (Jacobs).
11:00/WNCN—R. Clarke: Trio (Eskin, Ornstein, Kreger).

Fri., Mar. 12

3:00/WNCN—Mozart: Horn Qt in E-Flat (Huber, Endres Qt).

WNYC—Takemitsu: Coral Island.
4:00/WNCN—Liszt: From the Cradle to the Grave (Solti).
5:00/WNCN—Gershwin: Rhapsody in Blue (Previn/Previn).
6:30/WNYC—Vera Zorina Lieberman discusses Stravinsky operas.
7:00/WNCN—Ruggles: Angels (Schwarz).
7:30/WNYC—Menotti: La Loca (Sills/Simmons).
8:00/WNCN—Telemann: Cto for 4 Horns, 2 Oboes & Orch in F (Spach, Roth, Schollmeyer, Baler, Sous, Bogacchi/Kehr).
8:06/WQXR-AM/FM—Haydn: Mass in Time of War.
9:00/WNCN—Bellini: Morendi pur contento (Scotti). Recorded at Brooklyn College.
9:06/WQXR-AM/FM—Prokofiev: Piano Cto #3 in C, Op. 26 (Muti).
11:00/WNYC—Brahms: 3 Intermezzos & Rhapsody, Op. 119 (Lupu).

Sat., Mar. 13

9:06 a.m./WQXR-AM/FM—Beethoven: Piano Sonata #30 in E, Op. 109 (Pollini).
10:00 a.m./WNCN—Respighi: Fountains of Rome (Ansermet).
WNYC—George Szell, conductor.
10:06 a.m./WQXR-AM/FM—Bach: Suite #2 in b.
11:00 a.m./WNCN—Beethoven: Grosse Fuge in B-Flat, Op. 133 (Juilliard String Qt).
WNYC—Major works of John Cage.
12:00/WNCN—Mozart: March in C (Kertesz).
1:00/WNYC—Tchaikovsky: Ov "The Storm"; Violin Cto; Manfred Sym (Zukerman/Thomas).
2:00/WQXR-AM/FM—Rossini: Il Barbiere di Siviglia. Live from the Metropolitan Opera.
3:00/WNCN—Reger: 12 Pieces for Organ, Op. 59: Kyrie eleison, Gloria in excelsis & Benedictus (Balz).
WNYC—Music by associates & disciples of Cage including Morton Feldman, Earle Brown, Alvin Lucier, Christian Wolff, Robert Ashley & Tom Johnson. Artists will include Paul Jacobs & Joel Chadabe.
4:00/WNCN—Barber: Capricorn Cto for Flute, Oboe, Trumpet & Strings (Mariano, Sprenkle, Mear/Hanson).
6:30/WQXR-AM/FM—Hoffman: Piano Sonata in F.
7:00/WNCN—Wolf: Morike-Lieder (Ameling, Baldwin).

8:00/WNCN—Walton: Violin Cto (Menuhin/Walton).
9:00/WNCN—Falla: Nights in the Gardens of Spain (de Larrocha/Arambarri).
9:06/WQXR-AM/FM—Bruckner: Sym #7 (Eschenbach).
11:00/WNCN—Paganini: La Campanella, Op. 7: Rondo from Cto #2 in b (Jenson, Ostrovsky).

Sun., Mar. 14

9:06 a.m./WQXR-AM/FM—Saint-Saens: Part 2 from Requiem Mass, Op. 54.
10:00 a.m./WNCN—Handel: Cantata "No se emendera jamas" (Lorengr, Behrand, Klemm).
WNYC—Britten: The Death of St. Narcissus (Pears).
10:06 a.m./WQXR-AM/FM—Bach: Brandenburg Cto #5 in D.
12:00/WNYC—The Consort Music of John Jenkins & Cathedral Music of 17th-Century Mexico.
1:00/WNCN—Thomson: 3 Landscapes (Davies).
1:06/WQXR-AM/FM—Britten: Courtly Dances from Gloriana.
2:06/WQXR-AM/FM—Mendelssohn: Piano Cto #2 in d, Op. 40.
3:00/WNCN—Beethoven: Piano Sonata #6 in F, Op. 10, #2 (Schnabel).
3:06/WQXR-AM/FM—Bach: Nun is das Heil und die Kraft from Cantata #50 (Mehta).
4:00/WNYC—Nan Nall, soprano, & Glenn Park, pianist.
5:00/WNCN—Grieg: Lyric Suite, Op. 54: March of the Dwarfs (Bernstein).
6:00/WNCN—Telemann: Oboe Cto d'Amore in A (Camerata Bern).
WNYC—Haydn: Trio #3 in G for 2 Flutes & Cello.
7:00/WNCN—Mozart: Bastien und Bastienne (Mathis, Ahnsjo, Berry/Hager).
7:06/WQXR-AM/FM—Mozart: Piano Cto #8 in C. Schumann: Ende von Lied from Fantasiestucke, Op. 12.
8:00/WNYC—Bach: Sonata in G (Schneider, Serkin).
8:06/WQXR-AM/FM—Wagner: Acts I & II from Die Walkure (Delta Opera).
11:30/WNYC—Franck: Violin Sonata in A (Oliviera, Feldman).

Mon., Mar. 15

2:06/WQXR-AM/FM—Mendelssohn: Violin Cto in e, Op. 64.

3:00/WNCN—Mozart: Piano Qt in g (Gemini Ensemble).
5:00/WNCN—Copland: Our Town (Abravanel).
6:00/WNCN—Delius: Song Before Sunrise (Marriner).
6:30/WNYC—Telemann: Viola & Strings Cto in G (Shingles/Marriner).
7:00/WNCN—Chopin: Variations on "La ci darem la mano," Op. 2 (Goldsand).
7:30/WNYC—Prokofiev: Ivan the Terrible, Op. 116, 1942-45 (Voketaitis, Timberlake, Carlson, Slatkin/Vox Cum Laude).
8:00/WNCN—Mahler: Songs (Berman/Neumann).
8:06/WQXR-AM/FM—Haydn: Sym #73 in D.
9:00/WNCN—Chopin: Nocturne in E-Flat, Op. 9, #2 (Kallir). Recorded at the 92nd St. YM-YWHA.
WNYC—Bernstein/Beethoven: Sym #7. Simulcast with WNET/13.
9:06/WQXR-AM/FM—Beethoven: Sym #6 in F (Ozawa).

Tue., Mar. 16

2:06/WQXR-AM/FM—Mozart: Piano Cto #26 in D "Coronation".
3:00/WNCN—Verdi: Luisa Miller: Quando le sere al placido (Pavarotti/Maag).
4:00/WNCN—Tchaikovsky: Solemn March in D "Coronation" (Lazarev).
5:00/WNCN—Viotti: Flute Qt in c, #2 (Rampal, Gendreau, Lepaw, Bex).
6:00/WNCN—Foster: The Voice of By Gone Days (Guinn, Kalish).
6:30/WNYC—Viotti: Violin Cto #22 in a (Grumiaux, de Waart).
7:00/WNCN—Rheinberger: Organ Sonata #7 in f, Op. 127: 2nd Movement (Biggs).
8:00/WNCN—Various: Motets: Ars Antiqua & Ars Nova of the 13th & 14th Cents. (Munrow).
WNYC—Mahler: Sym #5 in c-sharp: Adagietto (Neumann).
8:06/WQXR-AM/FM—Haydn: Violin Cto #1 in C.
11:00/WNCN—Beethoven: Qt #13 in B-Flat, Op. 130 (Amadeus String Qt).

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Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
5 New Zoo Review
7 News
9 Joe Franklin
11 Wed-Fri/Another Life
Mon/Carrascolendas
Tue/I Dream of Jeannie
5 Tue/Rock Show
Tue/Three Classic Tales in the Magic of Claymation

6:05
11 Mon/Lefty, the Dingaling Lynx

6:25
4 Health Field
7 Listen and Learn

6:30
2 Captain Kangaroo
5 Popeye
11 Hot Fudge
13 Wed-Fri, Tue/ Captioned News
Mon/Inside Albany
11 Wed/Lefty, the Dingaling Lynx
Thu/In Shape With Von Drake
5 Mon/The Man Who

Loved Bears
Tue/Movie: Pinchcliffe Grand Prix
6:45
21 A.M. Weather
11 Fri/The Littlest Mermaid
Tue/Lefty, the Dingaling Lynx

7:00
2 Morning
4 Today
5 Great Space Coaster
7 Good Morning America
9 Jimmy Swaggart
11 Josie and the Pussycats
13 Nightly Business Report
21 Liliya, Yoga and You
11 Mon/Movie: Sphinx
5 Wed/Short Picks
Thu/Meeting Halfway

7:15
11 Fri/Movie: Simon

7:30
5 Woody & Bugs
9 Jim Bakker
11 MGM Cartoons
13 MacNeil/Lehrer Report
21 Wed-Fri, Tue/L.I. Newsview
Mon/NASA at Work
11 Wed/Movie: Bedknobs and Broomsticks
Thu/Movie: The Black Pearl
Tue/Movie: Charlie Chan and the Curse of the Dragon Queen
5 Wed/Movie: Somewhere in Time
Thu/Movie: The World's Greatest Athlete
11 Fri/Movie: Starvengers

8:00
11 Tom and Jerry
13 Wed-Fri/N.J. Nightly News
Mon/Inside Albany
21 Sesame Street
5 Tue/Movie: Any Which Way You Can

8:30
5 Flintstones
9 Wed/Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.Y. Report
11 Magilla Gorilla

13 Over Easy

9:00
2 World of People
4 Donahue
5 Brady Bunch
7 Richard Simmons
9 Straight Talk
11 Flipper
13 Sesame Street
21 Instructional School Service through 3 p.m.
Tue/Movie: I Sent a Letter to My Love
11 Fri/Flashback: The Great Plague
Mon/Time Was...the '40s
Tue/Sports
Illustrated: The First 25 Years

9:30
2 Jokers Wild
5 My Three Sons
7 Good Morning New York
11 Gentle Ben
13 Wed/Video Jukebox
Thu/Consumer Reports Presents: The Smart Buy Show
5 Wed, Fri, Mon/Aerobicize

10:00
2 One Day at a Time
4 Regis Philbin
5 Waltons
9 Romper Room
11 Civic Programming
13 Instructional programming thru 4 p.m.
11 Wed/Movie: Lost Horizon
Thu/Movie: Charlie Chan and the Curse of the Dragon Queen
11 Fri/Movie: Oh, God!
Mon/Movie: I Sent a Letter to My Love
Tue/Movie: The Electric Horseman
5 Wed/Movie: The Tender Trap
Thu/Movie: The Asphalt Jungle
11 Fri/Movie: Tunnel of Love
Mon/Movie: Four Horsemen of the Apocalypse
Tue/Movie: Asphalt Jungle

10:30
2 Alice
4 Blockbusters
11 Wed, Mon/Movie: Airplane
Thu/Movie: Three Warriors

Fri/Movie: I Sent a Letter to My Love
Tue/Movie: Pray TV

11:00
2 Price Is Right
4 Wheel of Fortune
7 Hour Magazine
9 Love Boat
11 John Davidson
13 Mike Douglas

11:30
4 Battlestars
11 Thu/Movie: The Cat and the Canary

12 NOON
2 Tatletales
4 Password Plus
5 Midday
7 Family Feud
9 News
11 Candid Camera
13 Wed/Movie: Simon
Fri/Beautiful, Baby, Beautiful!
Mon/International Figure Skating From Peking
Tue/Movie: The Rollicking Adventures of Eliza Fraser
5 Wed/Movie: Where the Buffalo Roam
Thu/Movie: Escape from Alcatraz
Fri/Barry Manilow
Tue/Movie: One-Trick Pony

12:30
2 Young and the Restless
4 Doctors
7 Ryan's Hope
11 Inn Midday Edition
5 Mon/Movie: Carny

1:00
2 As the World Turns
4 Days of Our Lives
7 All My Children
9 Tic Tac Dough
11 700 Club
13 Thu/Movie: Sphinx
Fri/Movie: Tribute

1:30
5 Love American Style
9 Treasure Hunt
11 Mon/Movie: The Cat and the Canary

2:00
4 Another World
5 Ghost and Mrs. Muir
7 One Life to Live
9 Bullseye
11 Odd Couple
13 Wed/Movie: The Rollicking Adventures of

Eliza Fraser
5 Wed, Fri/Aerobicize
Thu/Movie: A Celebration
Tue/Movie: The Competition

2:15
5 Mon/Aerobicize

2:30
2 Search for Tomorrow
5 Bewitched
9 Match Game
11 Magic Garden
13 Tue/Video Jukebox
5 Wed/Movie: Diamond Robbery
Fri/Eubie
Mon/Movie: Somewhere in Time

3:00
2 Guiding Light
4 Texas
5 Get Smart
7 General Hospital
9 Bonanza
11 Lost Saucer
13 Liliya, Yoga and You
11 Wed/Barry Manilow
Fri/Movie: Bronco Billy
Mon/Movie: A Nightingale Sang in Berkeley Square
Tue/Movie: When Hell Was In Session

3:30
5 Brady Bunch
11 Tom and Jerry
13 Villa Alegre
5 Thu/Meeting Halfway

4:00
2 Barnaby Jones
4 Bob Newhart
5 Gilligan's Island
7 Edge of Night
9 Wed/Movie: Spartacus (1960). Kirk Douglas, Jean Simmons. Part I. Slaves revolt in ancient Rome. Historical spectacular, directed by Stanley Kubrick.
Thu/Movie: Spartacus (1960). Kirk Douglas, Jean Simmons. Part II (see Wed., 4 p.m.)
Fri/TV Movie: Land of the Pharoahs (1955). Jack Hawkins, Joan Collins. Howard Hawks' history of the ancients isn't one of his greatest.
Mon/Movie: Mr. Jerico (1969). Patrick Macnee, Connie Stevens. So-so.

tongue-in-cheek crime story.

Tue/Movie: Koroshi (1967). Patrick McGooohan, Yoko Tani. Secret Agent Man goes to a Japanese island to combat assassins.
Routine.
11 Scooby Doo
13 Sesame Street
21 Wed, Thu, Mon, Tue/Over Easy
Fri/Women's Digest
5 Wed/Short Picks
Thu/Movie: The World's Greatest Athlete
Fri/Movie: Starvengers

4:30
4 Mary Tyler Moore
5 What's Happening
7 People's Court
11 Good Times
13 Electric Company
11 Wed/Movie: Bedknobs and Broomsticks
5 Wed/Movie: Up River
Mon/The Man Who Loved Bears

5:00
2 4 7 News
5 Bionic Woman
11 Little House on the Prairie
13 Mister Rogers' Neighborhood
21 Sesame Street
31 Wed/Profiles in American Art
Thu/All Things Considered
Fri/Life on Earth
Mon/Pavarotti at Juilliard
Tue/The New Americans
11 Thu/Movie: Smuggler's Cove
Fri/The Littlest Mermaid
Mon/Movie: I Sent a Letter to My Love
Tue/Lefty, the Dingaling Lynx

5:30
11 Little House on the Prairie
13 Electric Company
31 Wed/Tom Cottle
Mon/Were You There
Tue/Checking It Out
11 Fri/Movie: Olly Olly Oxen Free
5 Mon/Movie: The World's Greatest Athlete

Evening, Mar. 10-12 and 15-16

Wed., Mar. 10

6:00
2 4 7 News
5 Charlie's Angels
9 Hawaii Five-O
11 Laverne & Shirley
13 Dick Cavett
21 3-2-1 Contact
31 Brooklyn College Presents

5 Movie: Somewhere in Time

6:30
11 Barney Miller
13 N.J. Nightly News
21 Motorweek
31 City Comment
11 Lefty, the Dingaling Lynx

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 You Asked For It
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 The New Voice

7:30
2 Muppets
4 Family Feud

5 All in the Family
7 People's Court
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 L.I. Newsview
31 Up and Coming
11 Flashback: The Great Plague

8:00
2 Bugs Bunny: All American Hero

4 Real People
5 PM Magazine
7 Greatest American Hero
9 Meet the Mayors
11 Movie: The 39 Steps (1935). Robert Donat, Madeleine Carroll. An exemplary Alfred Hitchcock masterwork, espionage styled with elliptical simplicity.

13 National Geographic Special
21 The Kingston Trio and Friends: Reunion
31 Non-Fiction Television
5 Bizarre
11 Movie: Backroads
8:30
2 Bugs Bunny in King Arthur's Court
5 Carol Burnett
9 Hockey: Islanders

vs. Minnesota
H Movie: The Longest Yard
S Laff-a-Thon

9:00
2 TV Movie: Father Figure (1980). Timothy Bottoms, Jeremy Licht, Martha Scott.
4 Facts of Life
5 Merv Show
7 Fall Guy
31 Humanities Through the Arts
S Winters/Feldon
U Movie: Allegro Non Troppo

9:10
13 The Marx Brothers in a Nutshell

9:30
4 Love, Sidney
21 Johnny Mathis in Concert in Germany
31 American Story
S Movie: Hopscotch

10:00
4 Quincy
5 **7** News
31 Japan: Living/Changing Tradition
W Movie: Airplane

10:30
11 News
31 Understanding Human Behavior
H Movie: Eyewitness

11:00
2 **4** **7** News
5 M*A*S*H
9 Benny Hill
11 Honeymooners
21 Movie: Walking My Baby Back Home (1954). Donald O'Connor, Janet Leigh.
31 Humanities Through the Arts
U Fantastic Animation Festival

11:30
2 TV Movie: Dear Detective. Brenda Vaccaro, Arlen Dean Snyder.
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Maude
11 Saturday Night
13 Dick Cavett
31 American Story
S Movie: Where the Buffalo Roam
W Movie: The Visitor

12 MIDNIGHT
7 Love Boat
9 Movie: Stingray (1978). Christopher Mitchum, Sherry Jackson. Love of car gone awry.
13 Masterpiece Theatre: I Remember Nelson
31 Japan: Living/Changing Tradition

12:15
H Movie: Simon

12:30
4 Late Night with David Letterman
5 Hogan's Heroes
11 Star Trek
31 Understanding Human Behavior

1:00
5 Rat Patrol

1:10
7 Movie: Wild in the Streets (1968). Shelley Winters, Christopher Jones. A rock-n-roll idol is elected president.
S Movie: She's 19 & Ready

1:30
4 Here's Lucy
5 Love American Style
11 News

1:50
2 TV Movie: Second Chance (1971). Brian Keith, Elizabeth Ashley, Juliet Prowse.

1:55
H Movie: Fort Apache, the Bronx

2:00
4 Mary Tyler Moore
5 Movie: The Very Edge (1963). Richard Todd, Anne Heywood. A woman's sexual traumas.
9 Joe Franklin
11 Movie: Ring of Fire (1961). David Janssen, Joyce Taylor. A great forest fire scene in an otherwise routine cops and robbers story.

2:30
4 Millionaire

2:40
S Bizarre

2:55
7 News

3:00
9 Movie: Cast a Dark Shadow (1957). Dirk Bogarde, Robert Fleming. A nasty wife-killer stalks his next victim. Very well executed.

3:19
2 Leave It to the Women

3:30
S Winters/Feldon

3:49
2 Movie: The Oklahoman (1956). Joel McCrea, Barbara Hale.

3:55
H Movie: The Stunt Man

4:00
11 Hazel
S Laff-a-Thon

4:30
9 Let's Make a Deal
11 Abbott and Costello
S Movie: Hopscotch

5:00
11 Biography

5:30
9 Morning Stretch
11 Black Conversations

Thu., Mar. 11

6:00
2 **4** **7** News
5 Charlie's Angels
9 Hawaii Five-O
11 Laverne & Shirley
13 Dick Cavett
21 3-2-1 Contact
31 N.Y.U. Broadcast Lab

6:30
11 Barney Miller
13 N.J. Nightly News
21 Sport Fishing
31 City Comment
H In Shape with Von Drake
S Movie: A Celebration

6:45
31 News from City Hall

7:00
2 **4** **7** News
5 M*A*S*H

9 You Asked For It
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Righteous Apples

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Where Were You?
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer Report
21 L.I. Newsview
31 Black Star of the Silver Screen
W Consumer Reports Presents: The Smart Buy Show

8:00
2 Magnum, P.I.
4 Fame
5 PM Magazine
7 Police Squad
9 Hockey: Rangers vs. Detroit Redwings

11 Movie: Smile Jenny, You're Dead (1974). David Janssen, Andrea Marcovicci. Private eye Harry O gets deeply involved in a murder mystery. Not bad.
13 Movie: Gigi (1958). Leslie Caron, Louis Jourdan, Maurice Chevalier. Lerner and Loewe musical based on the novel by Colette about the metamorphoses of a young girl into a young woman.
21 Down Home Country Music
31 Your Children Come Back to You

11 Movie: American Pop
S Movie: Carny
W Movie: Hopscotch

8:30
5 Special: The Trouble with Grandpa
7 Bosom Buddies
13 Blues According to Lightnin' Hopkins

9:00
2 Knots Landing
4 Diff'rent Strokes
5 Merv Show
7 Barney Miller
31 It's Everybody's Business
U Movie: American Pop

9:30
4 Gimme a Break
7 Taxi
21 Women's Digest
31 Contemporary Health Issues

10:00
2 Nurse
4 Hill Street Blues
5 **11** News
7 20/20
31 American Government Survey
H Movie: Charlie Chan and the Curse of the Dragon Queen
S Movie: Escape From Alcatraz
W Movie: The Lovers

10:30
9 Meet the Mayors
11 News
13 Sneak Previews
31 It's Everybody's Business

11:00
2 **4** **7** News
5 M*A*S*H
9 Benny Hill
11 Honeymooners
21 Movie: Nothing But

the Truth (1941). Bob Hope, Paulette Goddard.
31 Contemporary Health Issues
U Movie: Fantastic Planet

11:10
13 Dick Cavett

11:30
2 Basketball: NCAA Championship
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Racing from Yonkers
11 Saturday Night
31 American Government Survey
W Movie: Adventures of a Taxi Driver

11:35
H Movie: The Final Conflict

11:45
13 Bennett & Basie Together!

12 MIDNIGHT

7 Vegas
9 Movie: Whispering Smith (1948). Alan Ladd, Brenda Marshall. A decent Western about a special agent after train robbers.
S Movie: The Exterminator

12:30
31 Late Night with David Letterman
5 Hogan's Heroes
11 Star Trek

1:00
5 Rat Patrol

1:10
7 Movie: Island of Love (1963). Robert Preston, Georgia Moll, Tony Randall. A bubbly romantic comedy, filmed in Greece

1:25
13 Movie: Sphinx

1:30
4 Here's Lucy
5 Love American Style
11 News

1:45
S Movie: Phobia

2:00
2 Movie: Return From the Sea (1954). Neville Brand, Jan Sterling.
4 Mary Tyler Moore

5 Movie: Miracle of the Bells (1948). Frank Sinatra, Fred MacMurray. This one is hard to believe and digest even though the effort seems sincere. The miracle occurs when a Hollywood actress is buried in her home town.
9 Joe Franklin
11 Movie: Ginger in the Morning (1973). Sissy Spacek, Monte Markham. A man falls in love with the young hitchhiker he picks up.

2:30
4 Millionaire

2:55
7 News

3:00
7 News
9 Movie: The She-Beast (1966). Barbara Steele, Mel Wells. A witch is reincarnated in a honeymoon bride.

Embarrassing but amusing.

3:15
S Movie: Carny

3:25
11 Movie: American Pop

3:37
2 Leave It to the Women

4:00
11 Hazel

4:07
2 Movie: The Inquiry (1968). Barry Sullivan, Jack Kelly, Gia Scala.

4:30
9 Let's Make a Deal
11 Abbott and Costello

5:00
11 Biography
H Movie: The Cat and the Canary
S Movie: The Exterminator

5:30
9 Morning Stretch
11 Open Mind

Fri., Mar. 12

6:00
2 News
5 Charlie's Angels
9 Hawaii Five-O
11 Laverne & Shirley
13 Dick Cavett
21 3-2-1 Contact
31 Brooklyn Magazine
S Movie: Bronco Billy

6:30
11 Barney Miller
13 N.J. Nightly News
21 Old Houseworks
31 City Comment

6:45
31 News from City Hall

7:00
2 **7** News
5 M*A*S*H
9 You Asked For It
11 Jeffersons

13 Nightly Business Report
21 Over Easy
31 From Jumpstreet
H Flashback: The Great Plague
U Movie: World's Apart

7:30
2 In Search of... Ghosts in Photography
4 Family Feud
5 All in the Family
7 That's Hollywood
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer Report
21 L.I. Newsview
31 A House Divided: Denmark Vesey's Rebellion
W Basketball: Boston Celtics vs. Nets

8:00
2 Dukes of Hazzard
4 NBC Magazine
5 PM Magazine
7 Benson
9 New York Report
11 Movie: Crack in the World (1965). Dana Andrews, Janette Scott. Curious sci-fi about harnessing geothermal energy.
13 Washington Week in Review
21 4 Girls 4
H Movie: Oh, God!

S Movie: The Big Red One

8:30
5 Carol Burnett
7 Open All Night
9 Apple Polishers
13 Wall Street Week

9:00
2 Dallas
7 Movie: The Great American Traffic Jam (1981)
9 Merv Show
7 Best of the West
9 Soccer: Arrows vs. St. Louis Steamers
13 James Cagney: That Incredible Yankee Doodle Dandy
21 Bennett & Basie Together!
31 Matinee at the Bijou
U Movie: The Night Nurse

9:30
7 Making a Living
W Movie: All Night Long

10:00
2 Falcon Crest
5 **11** News
7 Strike Force
H Movie: Altered States
S Barry Manilow

10:30
11 News
21 Movie: The Gang's All Here (1943). Alice Faye, Carmen Miranda, Benny Goodman.

10:35
13 Portrait of Grandpa Doc

11:00
2 **4** **7** News
5 M*A*S*H
9 Benny Hill
11 Honeymooners
U Movie: Super Power

11:30
13 Basketball: NCAA Championship Game
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Maude
11 Saturday Night
W Movie: Sex With the Stars

11:45
11 Simon and Garfunkle: The Concert in the Park
S Bizarre

11:50
13 Movie: It's a Wonderful Life (1946). James Stewart, Donna Reed, Lionel Barrymore. A man facing financial ruin is sent help from heaven.

12 MIDNIGHT
7 Fridays
9 Movie: Fighting O'Flynn (1949). Douglas Fairbanks Jr., Helena Carter. Swashbuckling adventure and romance. Light and entertaining.

12:15
S Movie: Bronco Billy

12:30
4 SCTV Network
5 America's Top Ten
11 Star Trek

1:00
5 Sha Na Na
U Movie: Snow Sex
W Movie: Road Games

1:15
13 Movie: Bronco Billy

SOLUTIONS TO LAST WEEK'S PUZZLES

EATS FALSE START
N R A N A O T E
TRUST INDICATES
I N O M I I T
RECONNAISSANCE
E H E L T L S
C H E E S E S S A C K B U T
O O D O R A
P O N T I A C R U N C O R N
Y S H E T A D
D R O P P I N G B R I C K S
P E O M A A H I
O V E R S P E N T C H I L D
T V A R T T N L
S T E A L S A W A Y A G U E

R A S P A R A B S O D I C A L I A
A L T A R E N E W S L I G H T B U L B
P L A Y I T A G A I N A N N I E H A L L
S I R E N L O R N A F O O H O U S E
D E K E L I E G E B R E R
P U S S Y C A T G R I L L E W A D
A L S P E O N S T R I D E S A H M E
B E T T O R S S L E E P E R G R A B S
A D M I T S G L I S T E N D A R T L E
E M S M O U L T D E P O S E R
A C M E M O N E Y A N D R U N G U S T
P R O B A T E M O O R E S A P
P E R O N S C O H E R E S M A N T R A
A D I M E B A N A N A S P O R T I O N
L I E B P A R E N T S B I R D G O I
L T S D E N T O N C L A R I N E T
A R I D A R R A U O N E R
A B U S E I S A E A M E S I S L A M
M A N H A T T A N T H E F L O A T I N G
I N T E R I O R S E E R I E R O L O R
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TELEVISION

1:30

- 5 Love American Style
- 7 Movie: Lovin' Molly (1974). Anthony Perkins, Beau Bridges. A story about a free-spirited girl and the two men who for over 40 years love her.
- 11 News

2:00

- 2 TV Movie: Death Sentence (1974). Cloris Leachman, Lawrence Luckinbill, Nick Nolte.
- 4 Mary Tyler Moore
- 5 Movie: The Corn Is Green (1945). Bette Davis, John Dall. An inspirational relationship between student and teacher in a Welsh mining town; well-acted.
- 9 Joe Franklin
- 11 Solid Gold

2:15

- 5 Movie: One-Trick Pony

2:30

- 4 Millionaire

2:45

- W Hammer House

3:00

- 9 Movie: The Amazing Colossal Man (1957). Glenn Langan, Cathy Downs. A sci-fi psychological thriller, shlocky but unusual and worthwhile fun. An Army colonel exposed to radiation grows very large and crazy.
- 11 Twilight Zone

3:10

- 7 News

3:15

- 11 Movie: I Sent a Letter to My Love

3:29

- 2 Leave It to the Women

3:30

- 7 News
- 11 I Dream of Jeannie

3:59

- 2 Movie: Kong Island (1976). Mark Lawrence, Brad Harris.

4:00

- 11 Hazel
- 5 Movie: The Big Red One

4:30

- 9 Let's Make a Deal
- 11 Abbott and Costello

5:00

- 11 Best of Groucho
- 11 Simon and Garfunkle: The Concert in the Park

5:30

- 5 Underdog
- 9 Movie: Cat People (1942). Simone Simon, Kent Smith. Jacques Tourneur's classic horror-romance about a man married to a woman who turns into a panther.
- 11 Biography

Mon., Mar. 15

6:00

- 2 4 News
- 5 Charlie's Angels
- 9 Hawaii Five-O
- 11 Laverne & Shirley
- 13 Dick Cavett
- 21 3-2-1 Contact
- 31 All About TV
- H Movie: Smuggler's Cove

6:30

- 11 Barney Miller
- 13 N.J. News
- 21 Woodwright's Shop
- 31 City Comment

6:45

- 31 News from City Hall

7:00

- 2 4 7 News
- 5 M*A*S*H
- 9 You Asked for It
- 11 Jeffersons
- 13 Nightly Business Report
- 21 Over Easy
- 31 Reboop

7:30

- 2 Muppets
- 4 Family Feud
- 5 All in the Family
- 7 When Havoc Struck
- 9 Entertainment Tonight
- 11 News
- 13 MacNeil/Lehrer Report
- 21 L.I. Newsview
- 31 The World of My America
- H Money Matters

8:00

- 2 Mr. Merlin
- 4 Little House on the Prairie
- 5 PM Magazine
- 7 That's Incredible
- 9 Hollywood: The Silent Years
- 11 Movie: Death Screams (1975). Lucie Arnaz, Ed Asner. Should have been better: the true story of a murder in Queens where bystanders refused to help.
- 13 Great Performances: Brideshead Revisited
- 21 National Geographic Special: Polar Bear Alert
- H Movie: I Sent a Letter to My Love
- 5 Scrambled Feet
- W Movie: Airplane

8:30

- 2 Private Benjamin
- 5 Carol Burnett
- 31 Afro-American Perspectives

9:00

- 2 M*A*S*H
- 4 Special: The American Movie Awards
- 5 Merv Show
- 7 Movie: The Enforcer (1976). Clint Eastwood, Tyne Daly.
- 9 Movie: A Hole in the Head (1959). Frank Sinatra, Edward G. Robinson. Frank Capra's father-son comedy doesn't make the grade.
- 21 The 50's: Moments to Remember
- 31 Humanities Through the Arts
- U Movie: Kirlian Witness

9:05

- 13 Bernstein/Beethoven

9:30

- 2 Eunice
- 31 American Story
- W Movie: From the Life of the Marionettes

10:00

- 2 Lou Grant
- 5 11 News
- 31 Japan: Living/Changing Tradition
- H Movie: Hopscotch
- 5 Movie: Carny

10:15

- 13 Together With Leo Buscaglia

10:30

- 11 News

- 31 Understanding Human Behavior

11:00

- 2 4 7 News
- 5 M*A*S*H
- 11 Honeymooners
- 31 Humanities Through the Arts
- U Movie: The Night Nurse

11:25

- 13 Dick Cavett

11:30

- 2 Quincy
- 4 Best of Carson
- 5 Starsky & Hutch
- 7 Nightline
- 9 Ironside
- 11 Saturday Night
- 31 American Story
- W Movie: My Bloody Valentine

11:45

- 5 Movie: The Outsider

11:50

- H Movie: The Final Conflict

12 MIDNIGHT

- 7 Movie: The White Dawn (1974). Timothy Bottoms, Warren Oates, Lou Gossett. Three whalers become stranded among Eskimos in the Arctic.
- 13 Movie: Topper (1937). Cary Grant, Roland Young, Constance Bennett.
- 31 Movie: The Gang's All Here (1943). Alice Faye, Phil Baker, Carmen Miranda.

12:30

- 2 Columbo
- 4 Late Night with David Letterman
- 5 Get Smart
- 9 Movie: Manfish (1956). John Bromfield, Lon Chaney. Easily missed treasure hunt.
- 11 Star Trek

1:00

- 5 Rat Patrol
- 9 Outer Limits

1:30

- 4 Here's Lucy
- 5 Love American Style
- 11 News

1:40

- H Movie: A Nightingale Sang in Berkeley Square

2:00

- 4 Mary Tyler Moore
- 5 Best of Middyay
- 9 Joe Franklin
- 11 Movie: Molly and Lawless John (1972). Vera Miles, Clu Gulager. A nicely made romance in the Old West.
- 5 Movie: Phobia

2:18

- 2 Movie: To All My Friends on Shore (1971). Bill Cosby, Gloria Foster, Dennis Hines.

2:20

- 7 Movie: Assignment Munich (1972). Roy Scheider, Richard Basehart. A Munich saloon owner assists the U.S. government during WW2.

2:30

- 4 Millionaire
- 11 News

3:00

- 9 Movie: The Violent Enemy (1968). Ed

- Begley, Tom Bell. Irish commandos plan the destruction of a British factory.

3:20

- 5 Off the Set

3:25

- H Movie: The Cat and the Canary

3:30

- 5 Scrambled Feet

3:44

- 2 Leave It to the Women

4:00

- 11 Hazel

4:14

- H Movie: The Connection (1973). Charles Durning, Dana Wynter, Dennis Cole.

4:20

- 7 News

4:30

- 9 Let's Make a Deal
- 11 Abbott and Costello

4:49

- 2 Leave It to the Women

4:55

- H Movie: Altered States

5:00

- 11 Biography

5:30

- 11 Focus: N.J.

Tue., Mar. 16

6:00

- 2 4 News
- 5 Charlie's Angels
- 9 Hawaii Five-O
- 11 Laverne and Shirley
- 13 Dick Cavett
- 21 3-2-1 Contact
- 31 Women: NY Edition
- H In Shape With Von Drake

6:30

- 11 Barney Miller
- 13 N.J. News
- 21 Victory Garden
- 31 City Comment

6:45

- 31 News from City Hall

7:00

- 2 4 7 News
- 5 M*A*S*H
- 9 You Asked For It
- 11 Jeffersons
- 13 Nightly Business Report
- 21 Over Easy
- 31 Watch Your Mouth
- H Sports Illustrated: The First 25 Years

7:30

- 2 Muppets
- 4 Family Feud
- 5 All in the Family
- 7 Insight
- 9 Entertainment Tonight
- 11 News
- 13 MacNeil/Lehrer Report
- 21 L.I. Newsview
- 31 It's a Mean Old World

8:00

- 2 Simon & Simon
- 4 Father Murphy
- 5 PM Magazine
- 7 Happy Days
- 9 Movie: The Informer (1935). Victor McLaglen, Heather Angel. In John Ford's impeccable drama, a

man informs on a friend during the Irish Rebellion, and learns the price of guilt.
11 Movie: The Quiet Man (1952). John Wayne, Maureen O'Hara. John Ford's lyrical film about an American boxer who returns to Ireland to find a stormy romance.
13 Life on Earth
21 Pavarotti: King of the High C's
31 Camera Three
11 Movie: The Stunt Man
9 Movie: Any Which Way You Can
11 Movie: Private Benjamin

8:30
5 Carol Burnett
7 Laverne & Shirley
31 Tony Brown's Journal

9:00
2 TV Movie: The Gift of Love (1981). Susan Dey, Paul LeMat.
4 Bret Maverick
5 Special: The National Crime and Violence Test: Burglary

7 Three's Company
21 Starring Katharine Hepburn
31 It's Everybody's Business
11 Movie: Cheaper to Keep Her
9:05
13 The Great American Fourth of July and Other Disasters. An original teleplay by Jean Shepherd, starring James Broderick, Barbara Bolton and Matt Dillon.

9:30
7 Too Close for Comfort
31 Contemporary Health Issues

10:00
4 Flamingo Road
5 11 News
7 Hart to Hart
9 Billy Graham Special
31 American Government Survey
5 Movie: Bronco Billy
11 Movie: All Night Long

10:15
13 The Kingston Trio

and Friends: Reunion
11 Flashback: The Great Plague

10:30
11 News
31 It's Everybody's Business

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 News
21 Movie: The Princess Comes Across (1936). Carole Lombard, Fred MacMurray.
31 Contemporary Health Issues
11 Movie: Snow Sex

11:30
2 Alice
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Maude
11 Saturday Night
31 American Government Survey
11 Movie: Any Which Way You Can

11:45
11 Movie: Bilitis

12 MIDNIGHT
2 McCloud
7 Fantasy Island
9 Racing from Yonkers
13 Dick Cavett
21 Movie: Thin Ice (1937). Sonja Henie, Tyrone Power.
31 Movie: The Competition
12:30
4 Late Night with David Letterman
5 Get Smart
9 Movie: Where Danger Lives (1950). Robert Mitchum, Faith Domergue. A doctor falls in love with an insane woman.
11 Star Trek

12:35
13 Portrait of Grandpa Doc

1:00
5 Rat Patrol

1:10
7 Movie: Caprice (1967). Doris Day, Richard Harris. A woman becomes an industrial spy while trying to uncover a narcotics ring.

1:30
4 Here's Lucy
5 Love American Style
11 News
11 Movie: The Electric Horseman

1:50
2 Movie: The Last of the Powerseekers (1969). Lana Turner, George Hamilton, Kevin McCarthy.

2:00
4 Mary Tyler Moore
5 Movie: Charge at Feather River (1953). Guy Madison, Frank Lovejoy. Standard fifties Western.
9 Joe Franklin
11 Movie: My Wild Irish Rose (1947). Dennis Morgan, Arlene Dahl. Dull-headed bio of Irish songwriter Chauncey Olcott.

2:10
5 Movie: One-Trick Pony
2:30
4 Millionaire

3:00
9 Movie: Deathdream

(1972). John Marley, Richard Backus. A Vietnam vet returns and brings terror with him. Compelling.

3:05
7 News

3:30
11 Movie: Charlie Chan and the Curse of the Dragon Queen

3:50
5 Movie: Escape from Alcatraz

3:52
2 Leave It to the Women

4:00
11 Hazel

4:30
9 Let's Make a Deal
11 Abbott and Costello

5:00
11 Best of Groucho
11 Sports Illustrated: The First 25 Years

5:30
11 Biography

Weekend, Mar. 13-14

Sat., Mar. 13

6:00
5 Patterns for Living
11 Barbapapa
5 Eubie

6:30
2 Sunrise Semester
4 Agriculture, U.S.A.
5 Journey to the Center of the Earth
7 News
11 Tom and Jerry
11 Movie: The Electric Horseman

7:00
2 Patchwork Family
4 A Better Way
5 Insight
7 Davey and Goliath
9 News
11 Jossie and the Pussycats
13 Sesame Street

7:30
4 Rainbow Patch
5 Car Care Central
7 Wildlife Adventure
9 Make Peace With Nature
11 MGM Cartoons

8:00
2 Popeye and Olive
4 Flintstones
5 Movie: Valley of Gwangi (1969). James Franciscus, Gila Golan. A variation on the King Kong story with a different creature; predictable.
7 Superfriends
9 Christopher Closeup
11 Tom and Jerry
11 Carrascollendas
5 Movie: Diamond Robbery

8:30
2 Tarzan/Lone Ranger
4 Snurfs
7 Thundarr/Goldie Gold
9 Newark and Reality
11 Magilla Gorilla
11 Villa Alegre
11 Movie: The Black Pearl

9:00
9 Apple Polishers
11 Big Blue Marble
21 America: The Second Century
31 Oye Willie

9:15
13 Mister Rogers' Neighborhood

9:30
2 Bugs Bunny/Road Runner
4 Kid Super Power
5 Movie: Dressed to Kill (1946). Basil Rathbone, Nigel Bruce. Sherlock Holmes deduces the solution to another mystery.
7 Laverne & Shirley
9 Music World
11 Herald of Truth
31 Mundo Real
5 Jonathan Winters with Barbara Feldon

10:00
7 Richie Rich
9 Dr. Who
11 Old Time Gospel Hour
13 Nova

21 It's Everybody's Business
5 Sonrisas
5 Movie: Smokey and Bandit II

10:30
4 Spider-Man
31 Que Pasa U.S.A.?
11 Movie: The Rollicking Adventures of Eliza Fraser

11:00
4 Space Stars
5 Soul Train
7 Fonz
9 Movie: Lemora, Lady Dracula (1973). Leslie Gibb, Cheryl Smith. Loved him, hated her.
11 Hee Haw
13 31 Humanities Through the Arts

11:30
2 Blackstar
7 Heathcliff & Marmaduke

11:45
5 Movie: The Competition

12 NOON
2 Basketball: NCAA Championship
4 Daffy-Speedy
5 America's Top Ten
7 Weekend Specials
11 Tennis: World Championship
13 Open Mind
21 Motor Week
31 American Story

12:30
4 Bullwinkle
5 Portrait of a Legend
7 American Bandstand
13 Presente
21 Woodwright's Shop

1:00
4 Journey to Adventure
5 Sha Na Na
9 Movie: Death Rage (1977). Yul Brynner, Martin Balsam. A vengeance murder with boring complications.
11 Robin Hood
13 Checking It Out
21 Lehigh Wrestling
31 Japan: Living/Changing Tradition
11 Video Jukebox
11 Movie: Arizona Days

1:30
4 Pop Goes the Country
5 Brady Bunch
7 News Conference
11 World of Survival
13 National Geographic Special
11 Movie: When Hell Was In Session

2:00
4 Boxing: Mustafa Hamsho vs. Curtis Parker
5 Big Valley
7 Sports Afield
11 Movie: Blondie's Big Deal (1949). Penny Singleton, Arthur Lake.
31 Understanding Human Behavior
5 Movie: Home from the Hill

2:30
7 Sugar Ray Leonard's

Golden Gloves
5 Music World
13 The Neuron Suite

3:00
5 Movie: The Losers (1970). William Smith, Bernie Hamilton. A motorcycle gang helps out the U.S. Army.
9 Movie: Jailhouse Rock (1957). Elvis Presley, Judy Tyler. From behind bars to out among the stars, Elvis rocks to the lessons of success.
21 Sports America
31 It's Everybody's Business

3:30
7 Professional Bowlers Tour
11 Rhoda
13 Cagney: That Incredible Yankee Doodle Dandy
11 Movie: The Electric Horseman

4:00
11 Sanford and Son
21 Magic of Oil
31 Contemporary Health Issues

4:30
4 Golf: Honda Inverrary Classic
11 Good Times
21 Antiques XI
5 Showtime

5:00
5 Mission Impossible
7 Wide World of Sports
9 Outer Limits
11 White Shadow
13 America's Black Forum
21 This Old House
31 American Government Survey
5 Laff-a-Thon
11 Movie: Little Dragons

5:30
4 Goodbye Carnival Girl
13 Movie: The Two of Us (1968). Michel

Simon, Alain Cohen. Warm, beautifully acted film about a Jewish boy sent away from WW2 Paris and his anti-semitic guardian who lives in the country.
21 Quilting
11 Movie: Charlie Chan and the Curse of the Dragon Queen
5 Jonathan Winters with Barbara Feldon

6:00
4 News
5 Starsky & Hutch
9 Racing from Aqueduct
11 Star Trek
21 Sneak Previews
31 European Television
5 Movie: Smokey and the Bandit II

6:30
2 4 7 News
9 Wild Kingdom
21 Why In the World
31 Lawmakers

7:00
2 News
4 Prime of Your Life
5 6 Million \$ Man
7 Colgate Women's Games
9 Chronicle
11 Dance Fever
13 Buscaglia: Warmly Leo
21 Lights! Camera! "Annie!" The Making of a Major Hollywood Musical
31 Righteous Apples
11 Movie: Bedknobs and Broomsticks
11 Movie: Pray TV

7:30
2 Two on the Town
4 Look at Us
9 Agronsky and Co.
11 Solid Gold
31 Up and Coming

8:00
2 Movie: The Moon-Spinners (1964). Hayley Mills, Eli Wallach, Peter McEnery, Pola Negri. Disney's attempt at Hitchcock-like intrigue, Hayley's a

vacationer in Crete who becomes involved with a jewelry-smuggling ring. Part I.

4 One of the Boys
5 Movie: The Lady Vanishes (1938). Michael Redgrave, Paul Lukas. Alfred Hitchcock's classic, a stylish and suspenseful political thriller.
7 King's Crossing
9 Soccer: Rockets vs. Denver Avalanche
13 Broadway Plays
21 Washington! Kennedy Center Tonight
21 All Creatures Great and Small
31 Black, Blues, Black
5 Movie: Any Which Way You Can

8:30
4 Chicago Story
11 Tales of the Unexpected

9:00
2 Movie: The Champ (1979). Jon Voight, Faye Dunaway, Ricky Schroder. A down-and-out boxer struggles to resume his career.
7 Love Boat
11 Rockford Files
21 The Marx Brothers in a Nutshell
31 Brooklyn Magazine
11 Movie: Hopscotch
11 Movie: Cheaper to Keep Her
11 Movie: Eyewitness

9:30
31 N.Y.U. Broadcast Lab

10:00
4 McClain's Law
5 11 News
7 Fantasy Island
9 Nine on N.J.
11 Great Performances: Brideshead Revisited
5 Movie: Squeeze Play

10:30
5 Black News
9 Newark and Reality
11 Focus: New Jersey

11:00
2 4 7 News

TELEVISION

5 Movie: The Great Ziegfeld (1936). William Powell, Myrna Loy. A Musical treat with spectacular numbers; the bio of the legendary showman.
9 Paul Hogan
11 Flip Wilson
21 Movie: Weekend in Havana (1941). Alice Faye, Carmen Miranda.
31 Movie: The Stunt Man
U Movie: American Pop
W Hammer House

11:15
7 News
13 The Marx Brothers in a Nutshell

11:30
4 Saturday Night Live
9 Harness Racing from Roosevelt
5 Bizarre

11:45
2 Sportspeople
7 Movie: Slither (1973). James Caan, Peter Boyle, Sally Kellerman. Kooky characters get together when a man, just released from prison, tries to find the loot stashed by his partner in a theft.

12 MIDNIGHT
2 Movie: The Day of the Jackal (1973). Edward Fox, Delphine Seyrig.
9 Championship Wrestling
11 Streets of San Francisco
5 Movie: Hopscotch
W Movie: Breaker Morant

1:00
4 Kenny Everett Video
9 Movie: In the Devil's Garden (1972). Suzy Kendall, Frank Findlay. How to trap a maniac.
11 Twilight Zone
U Movie: Kirlian Witness

1:15
11 Movie: The Postman Always Rings Twice

1:30
4 Rock Concert
11 News
13 Sneak Previews

1:40
7 Movie: There Was a Crooked Man (1970). Kirk Douglas, Henry Fonda.

1:45
5 Movie: Smokey and the Bandit II

2:00
11 Movie: The Trap (1959). Richard Widmark, Lee J. Cobb. All about the evil deeds of criminals hiding out in a small town.
W Movie: Sinful Bed

2:25
5 Movie: Three Faces West (1940). John Wayne, Sigrid Gurie. Romance among the Western pioneers. Unusual characters and an interesting story.

3:00
4 Mary Tyler Moore
9 Movie: The Blazing Forest (1952). John Payne, Agnes Moorehead. Forgettable

melodrama about a ranger-type's romance. No fire.

3:01
2 Movie: Only with Married Men (1974). David Birney, Michele Lee, John Astin.

3:15
11 Movie: Eyes of a Stranger

3:30
11 Best of Groucho
5 Movie: Squeeze Play

4:00
11 Hazel

4:05
7 News

4:30
2 Movie: The Secret Night Caller (1975). Robert Reed, Hope Lang.
11 Abbott and Costello

4:45
7 News
11 Movie: Hopscotch

5:00
11 Best of Groucho
5 Bizarre

5:30
11 Biography
5 Movie: Any Which Way You Can

Sun., Mar. 14

6:00
9 Straight Talk
11 I Dream of Jeannie

6:30
4 Arts of Asia
5 Time for Timothy
7 News
11 Christopher Closeup
11 Movie: Lost Horizon

6:45
11 Davey and Goliath

7:00
2 Mighty Mouse/Huckle & Jeckle
4 Rebo
5 Kenneth Copeland
7 Faith for Today
9 Church Growth International
11 Robert H. Schuller
13 Sesame Street

7:30
2 Drak Pack
4 Carrascollendas
7 This Is the Life
9 Viewpoint on Nutrition
5 Fractured Flickers

8:00
2 Marlo and the Magic Movie Machine
4 Villa Alegre
5 Jimmy Swaggart
7 Christopher Closeup
9 Nine on N.J.
11 Frederick K. Price
5 Movie: Starvengers

8:30
2 Way to Go
4 Here's Lucy
7 Insight
9 Day of Discovery
11 Movie: The Secret of Seagull Island

8:45
4 Your Sunday Best

9:00
2 Sunday Morning
4 Here's Lucy
5 Wonderama
7 Today's Black Woman
9 Oral Roberts

11 Old-Time Gospel Hour
21 America: The Second Century
31 American Government Survey

9:15
13 Mister Roger's Neighborhood

9:30
4 That Teen Show
7 Page Seven
9 Point of View

9:50
13 Sesame Street

10:00
4 Positively Black
5 Woody and Friends
7 We're Movin'
9 Mass
11 Dr. Snuggles
21 It's Everybody's Business
31 Contemporary Health Issues
5 Rock Show

10:30
2 Louis Rukeyser's Business Journal
4 Visiones
7 Kids Are People, Too
9 That's the Spirit
11 Tom and Jerry
11 Movie: Tribute

11:00
2 For Our Times
4 First Estate
5 Movie: Tarzan and the Great River (1967). Mike Henry, Jan Murray.
9 Davey and Goliath
11 F Troop
13 Top of the World
21 Humanities Through the Arts
31 It's Everybody's Business

11:30
2 Face the Nation
4 Today in N.Y.
7 This Week With David Brinkley
9 Rex Humbard
11 Movie: Lost in Alaska (1952). Bud Abbott, Lou Costello.
13 Great Decisions '82

12 NOON
2 Basketball: NBA on CBS
4 News 4orum
9 Robert Schuller
13 Soccer Made in Germany
21 Victory Garden
31 Understanding Human Behavior
5 Movie: Touched by Love

12:30
4 Meet the Press
7 Directions
21 Old Houseworks
11 Movie: Wholly Moses

12:45
5 Movie: The Master of Ballantrae (1953). Errol Flynn, Anthony Steel.

1:00
2 Basketball
4 Boxing
7 Like It Is with Gil Noble
9 Music World
11 Movie: Snow White and the Three Stooges (1961). Carol Heiss, The Three Stooges.
13 Firing Line
31 Japan: Living/Changing Tradition

1:30
9 Baseball: Mets vs. St. Louis Cardinals

2:00
13 Sportsbeat
17 Great Performances: Brideshead Revisited
31 American Story
5 Movie: The Tender Trap
W The Little Mermaid

2:15
2 Basketball: NCAA Championship

2:30
5 Movie: Reap the Wild Wind (1942). John Wayne, Ray Milland.
7 Superstars
31 American Story
11 Simon and Garfunkle: The Concert in the Park
W Movie: Three Warriors

3:00
4 Golf: Honda Inverrary Classic
11 Movie: Bad Day at Black Rock (1955). Spencer Tracy, Robert Ryan.
13 Life on Earth
21 Soccer Made in Germany
31 Humanities Through the Arts

3:30
7 U.S.A. vs. the World in Olympic Sports
31 Humanities through the Arts

4:00
9 Persuaders
13 Oye Willie
21 Movie: Auntie Mame (1958). Rosalind Russell, Peggy Cass, Forrest Tucker.
31 Washington Week in Review
11 Movie: The Secret of Seagull Island
5 Fractured Flickers

4:30
7 Wide World of Sports
11 Movie: The Sun Also Rises (1957). Tyrone Power, Errol Flynn, Ava Gardner.

4:50
13 Tony Brown's Journal
31 Wall Street Week
5 Movie: A Celebration
W Movie: Any Which Way You Can

5:00
4 Sportsworld
5 Starsky & Hutch
9 Hardy Boys
13 Broadway Plays
Washington! Kennedy Center Tonight
31 Bernstein/Beethoven

6:00
2 4 7 News
5 Movie: Blue Hawaii (1962). Elvis Presley, Angela Lansbury.

6:15
9 The Power Pinch
11 All About TV
11 Movie: Lost Horizon
5 Movie: Touched by Love

6:30
2 4 7 News
21 Brooklyn Magazine
W Movie: Bustin' Loose

6:45
13 Life on Earth

7:00
2 60 Minutes
4 Peacock Showcase: Skeezer. Starring Karen Valentine, Tom Atkins.
7 Code Red
9 Entertainment This Week
11 Little House on the Prairie

21 4 Girls 4
31 Swingin' the Blues

7:30
31 Tony Brown's Journal

8:00
2 Archie Bunker's Place
4 CHiPs
5 Special: Images of Ireland
7 Today's FBI
9 Straight Talk
11 Edward the King
13 Nova
21 Bernstein/Beethoven
31 Kennedy Center Tonight: Great Vibes! Lionel Hampton and Friends
11 Movie: Thief
5 Movie: Dressed to Kill
W Movie: Backroads

8:30
2 One Day at a Time

9:00
2 Alice
4 Movie: The Wild Geese (1978). Richard Burton, Roger Moore, Richard Harris.
5 Special: Crisis Alert: Agony of East Africa
7 Movie: Coma (1977). Genevieve Bujold, Michael Douglas.
9 It is Written
11 Lawrence Welk
21 Movie: Gigi (1958). Leslie Caron, Louis Jourdan, Maurice Chevalier.
31 Previn and the Pittsburgh: Ella Fitzgerald
U Movie: Allegro Non Troppo

9:05
13 Masterpiece Theatre: I Remember Nelson

9:30
2 Jeffersons
9 World Tomorrow

10:00
2 Trapper John, M.D.
5 11 News
9 Jimmy Swaggart
31 Black Stream
11 Movie: American Pop
5 Movie: Bustin' Loose

10:15
13 Movie: Auntie Mame (1958). Rosalind Russell, Forrest Tucker, Peggy Cass.

10:30
5 Sports Extra
11 From the Editor's Desk
13 To the Manor Born
W Pointer Sisters

11:00
2 4 7 News
5 Off the Set
9 Morecambe and Wise
11 Odd Couple
U Movie: Fantastic Planet

11:15
2 News

11:20
7 News

11:30
5 David Susskind
9 An Evening at the Improv
11 Streets of San Francisco
21 Movie: East Side of Heaven (1939). Bing Crosby, Joan Blondell.
W Movie: Fear No Evil

11:35
5 Movie: She's 19 & Ready

11:40
11 Movie: Tribute

11:45
2 Sports Update
4 Movie: To be announced
11:50
7 Sports Special Games People Play

12 MIDNIGHT
2 Barnaby Jones

12:05
7 Movie: Roll, Freddy, Roll (1974). Tim Conway, Jan Murray.

12:30
9 Movie: Sands of the Kalahari (1961). Stuart Whitman, Stanley Baker.
11 Rookies

1:00
2 News

1:05
5 Rock Show

1:07
2 Movie: The Badge or The Cross (1970). George Kennedy, Ricardo Montalban.

1:30
11 News

1:35
7 Movie: What Are Best Friends For? (1973). Ted Bessell, Lee Grant.

1:45
4 Mary Tyler Moore
11 Movie: Dressed to Kill

2:00
11 It's Your Business

2:15
4 Positively Black

2:30
9 Life of Riley
11 Movie: The Lemon Drop Kid (1951). Bob Hope, Marilyn Maxwell.

2:45
4 First Estate

2:50
5 Movie: Dressed to Kill

3:00
9 Movie: Captain Apache (1972). Lee Van Cleef, Carroll Baker.

3:03
2 Movie: The Girl From Petrovka (1974). Goldie Hawn, Hal Holbrook.

3:05
7 News

3:30
11 Consumer Reports

4:00
11 Movie: Thief

4:30
11 Abbott and Costello

4:40
5 Movie: She's 19 and Ready

5:00
11 Biography

5:30
9 Morning Stretch
11 New Jersey Now

THEATER

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
CHGT Chargit. Telephone charge to major credit cards.	
New York City:	(212) 944-9300
New Jersey:	(201) 332-6360
Long Island:	(516) 354-2727
Westchester:	(914) 423-2030
Connecticut:	(203) 622-1970

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Broadway

Previews and Openings

Monday, March 8

LITTLE JOHNNIE JONES—Donny Osmond stars in a revival of the 1904 George M. Cohan musical about an American jockey who goes to London in 1903 to ride in the English Derby; directed by Gerald Gutierrez. With Maureen Brennan, Peter Van Norden, Jane Galloway, Ernie Sabella, Anna McNeely, Jack Bittner, and Tom Roling. Previews now prior to a 3/25 opening. Preview prices: Tues.-Sat. at 8, Sun. at 6:30, Sat. & Sun. at 2; \$15-\$20. After opening: Wed. at 2 & 8, Thurs. at 8, \$20-\$25; Fri. at 8, Sat. at 2 & 8, Sun. at 2 & 6:30; \$25-\$30. Alvin, 250 W. 52nd (757-8646). 2 hrs., 20 min. All major credit cards.

Now Playing

AMADEUS—John Wood, Peter Firth, and Caris Corfman in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$21-\$32.50; Fri. & Sat. at 8, \$22.50-\$35; Wed. at 2, \$20-\$30. Broadhurst, 235 W. 44th (247-0472). 2 hrs., 35 min. All major credit cards. ●

ANNIE—Given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could cavil even if Thomas Meehan's book is a far cry from Harold Grey's comic-strip. Charles Strouse wrote the score, Allison Smith is now Annie, Marcia Lewis is Miss Hannigan, and Harve Presnell is Daddy Warbucks, and Sandy is still Sandy. Wed.-Fri. at 8, Sat. at 2, Sun. at 2 & 6:45, Sat. at 2, \$20-\$32; Wed. at 2, \$18-\$27; Sat. at 8, \$24-\$35. Uris, 51st St. W. of B'way (586-6510). All major credit cards. ●●

BARNUM—Mike Burstyn stars as Phineas T. Barnum in a musical with book by Mark Bramble, music by Cy Coleman, lyrics by Michael Stewart. Director-choreographer is Joe Layton. The work moves along smoothly with charm, brilliance, and circus surprises. Tues.-Thurs. at 8, \$16-\$30; Fri. & Sat. at 8, \$22-\$35; Sat. at 2, Sun. at 3, \$15-\$28; Wed. at 2, \$12-\$25. St. James, 246 W. 44th (398-0280). 2 hrs., 15 min. All major credit cards. ●●

THE BEST LITTLE WHOREHOUSE IN TEXAS—About the rise and fall of Texas's most famous bordello. A rousing fun-filled musical by Larry L. King, Peter Masterson, and Carol Hall, in which every variation on the brothel theme has been worked into the ground. With Anita Morris as the proprietress. Mon.-Thurs. at 8, Sat. at 2, \$19-\$25; Fri. at 8, \$20-\$27; Sat. at 8, \$22-\$29; Wed. at 2, \$16.50-\$21. 46th St. Theater, 226 W. 46th (246-0246). 2 hrs., 40 mins. All major credit cards. ●●

CHILDREN OF A LESSER GOD—Phyllis Frellich and Peter Evans star in Mark Medoff's touching play about a romance between a deaf woman and her non-handicapped lover. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$19.50-\$27.50. Fri. & Sat. at 8, \$22-\$30. Wed. at 2, \$17.50-\$22.50. Longacre, 220 W. 48th (246-5639). 2 hrs., 40 mins. All major credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Tues.-Sat. at 8, Wed. & Sat. at 2; Sun. at 3, \$22.50-\$32.50. Shubert, 225 W. 44th (246-5990). 2 hrs., 15 mins. Major credit cards. ●●

COME BACK TO THE 5 & DIME JIMMY DEAN, JIMMY DEAN—Sandy Dennis, Cher, and Karen Black star in a play by Ed Graczyk, set in a small town in Texas in the mid 50s, which tells what happens there when a major film begins on-location shooting; directed by Robert Altman. With Sudie Bond, Kathy Bates, Marta Heflin, and Mark Patton. Mon.-Thurs. at 8, Sat. at 2, \$20-\$27.50; Fri. & Sat. at 8, \$25-\$30; Wed. at 2, \$18-\$25. Martin Beck, 302 W. 45th (246-6363). 2 hrs., 15 min. All major credit cards.

CRIMES OF THE HEART—Beth Henley's 1981 Pulitzer Prize-winning play set in a Mississippi town revolving around three sisters. With Mia Dillon, Mary Beth Hurt, and Lizbeth Mackay; directed by Melvin Bernhardt. One of those rare plays about a family love that you can believe and participate in, because it is never sappy or cloying, but rather, irreverently prankish and funny. The acting is enchanting throughout. Tues.-Sat. at 8, \$20-\$27.50; Sat. at 2, Sun. at 3, \$18.50-\$25; Wed. at 2, \$15-\$20. John Golden, 252 W. 45th (246-6740). 2 hrs., 15 min. All major credit cards.

DANCIN'—Bob Fosse has devised a heterogeneous choreography ranging from classical ballet through modern dance to every form of show-biz and disco dancin'. Sheer perfection for the vulgarians, anathema for the purists, and a mixed bag for the rest. Tues.-Thurs. at 8, \$20-\$30; Fri. and Sat. at 8, \$22.50-\$40; Sat. at 2, Sun. at 3, \$17.50-\$30; Wed. at 2, \$17.50-\$27.50. Ambassador, 215 W. 49th (541-6490). 2 hrs., 20 mins. Major credit cards. ●●

DEATHTRAP—Ira Levin's play, the longest-running comedy thriller in Broadway history, concerns a formerly successful playwright, a disciple who sends him a play clearly destined to become a Broadway smash, and the stale playwright's disapproving wife, who has strong scruples and a weak heart. With Farley Granger, Marian Seldes, Ernest Townsend, William LeMassena, and Elizabeth Parrish. Suspense, chills, laughs await you here. Tues.-Fri. at 8, Sun. at 3, \$13-\$19; Sat. at 8, \$17-\$23; Wed. & Sat. at 2, \$12-\$18. Biltmore, 261 W. 47th (582-5340). 2 hrs., 15 mins. All major credit cards. ●●

DREAMGIRLS—Musical with book and lyrics by Tom Ewen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Thurs. at 8, Sat. at 2, \$25-\$40; Fri. & Sat. at 8, \$32.50-\$40; Wed. at 2, \$25-\$40. Imperial, 249 W. 45th (265-4311). 2 hrs., 10 min. All major credit cards.

THE DRESSER—Tom Courtenay, Paul Rogers, and Rachel Gurney in a play by Ronald Harwood (who was at one time a dresser for Donald Wolfit), set in an actor's dressing room and focusing on an old Shakespearean actor and his resourceful, gossipy dresser. Directed by Michael Elliott. Clever and articulate. Harwood is entertaining with both authentic and invented anecdotes. The play is eminently worth attending. The acting, directing, and the visual, aural, and lighting effects could not be improved upon. Mon.-Thurs. at 8, Sat. at 2, \$18.50-\$25; Fri. & Sat. at 8, \$20-\$27.50; Wed. at 2, \$16-\$22.50. Brooks Atkinson, 256 W. 47th (245-3430). 2 hrs., 20 min. All major credit cards.

EVITA—Derin Altay is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With James Stein and David Cryer. Nancy Opel stars at matinees. Mon.-Thurs. at 8, \$17.50-\$35; Fri. & Sat. at 8, \$20-\$40; Wed. at 2, \$14-\$25; Sat. at 2, \$17.50-\$30. Broadway, Broadway at 53rd (247-3600). 2 hrs., 20 mins. Major credit cards. ●●

42ND STREET—Millicent Martin, Jerry Orbach, Wanda Richert, and Peggy Cass in a new musical based on the novel by Bradford Ropes which was

made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, \$20-\$35; Fri. & Sat. at 8, \$23-\$40; Wed. at 2, \$15-\$30. Majestic, 247 W. 44th (246-0730). 2 hrs., 15 mins. All major credit cards. ●

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown rock musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita*, *Cats*, and *Jesus Christ Superstar*, has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast is lovable from top to bottom. Wed. & Thurs. at 8, Sun. at 5:30, Wed., Sat., & Sun. at 2, \$18-\$25; Fri. & Sat. at 8, \$19-\$26.50. Royale, 242 W. 45th (245-5760). 1 hr., 45 min. All major credit cards.

LENA HORNE—*The Lady and Her Music*, directed by Arthur Faria. "The songs are shrewdly chosen. Every one of them is either a real beauty or a darling little thing. All that matters is the two solid hours of Lena herself: What is the horn of plenty compared to plenty of Horne?" Tues.-Thurs. at 8, Sun. at 3, \$20.50-\$30; Fri. & Sat. at 8, \$23.50-\$35; thru 4/3. Nederlander Theater, 208 W. 41st (921-8000). 2 hrs., 30 min. All major credit cards.

MASS APPEAL—Milo O'Shea and Michael O'Keefe co-star in Bill C. Davis's small, canny, marvelously compact play about a bibulous compromising priest who, despite his vows, enjoys worldly pleasures—good wines, a shiny Mercedes—and his confrontations with an impassioned, troubled young seminarian who holds conflicting ideas; directed shrewdly, and with eloquent terseness by Geraldine Fitzgerald. Tues.-Sat. at 8, \$20-\$27.50; Wed., Sat. at 2, Sun., at 3, \$17.50-\$25. Booth, 222 W. 45th (246-5969). 2 hrs., 15 min. All major credit cards.

OH! CALCUTTA!—Long-running musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Thurs., Wed., Fri. at 8, Sun. at 3 & 7; Sat. at 7 & 9:30, \$18-\$32. Edison, 240 W. 47th (757-7164). 2 hrs., 15 min. All major credit cards. ●●

OTHELLO—James Earl Jones and Christopher Plummer star in the Shakespeare tragedy; directed by Peter Coe; with Diane Wiest and Aileen O'Kelly. Plummer's is a tremendous performance, with mental, physical, and vocal prowess blending into what Iago must be: a dizzying monster of witty evil! Tues.-Thurs. at 8, Wed. & Sat. at 2, Sun. at 3, \$13.50-\$27.50; Fri. & Sat. at 8, \$15-\$30; thru 4/18. Winter Garden, 51st & B'way (245-4878). 2 hrs., 45 min. All major credit cards.

THE PIRATES OF PENZANCE—Treat Williams, George S. Irving, Kaye Ballard, Patrick Cassidy, and Maureen McGovern in the Gilbert and Sullivan operetta; directed by Wilford Leach. For light-hearted lunacy and magnificently mindless fun, there is nothing like this. It spruces up Gilbert and Sullivan and lights up Broadway. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$20-\$30; Fri. & Sat. at 8, \$21-\$35; Wed. at 2, \$16-\$25. Minskoff, 200 W. 45th (869-0550). 2 hrs., 30 min. All major credit cards. ●

PUMP BOYS AND DINETTES—A musical, just moved up from off Broadway, by and with Jim Wann, Deborah Monk, Cass Morgan, John Foley, Mark Hardwick, and John Schimmel. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3, \$18.50-\$22.50. Princess, 200 W. 48th (586-3903). 2 hrs. All major credit cards.

SOPHISTICATED LADIES—Maurice Hines and Judith Jamison in a gorgeous and sprightly musical production featuring to great advantage the splendidly sinuous and sultry works of Duke Ellington, directed & choreographed by Michael Smuin. With P.J. Benjamin, Phyllis Hyman, Donna Drake, Gary Chapman, Michael Scott Gregory, and Mercedes Ellington. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$23-\$32.50; Fri. & Sat. at 8, \$24-\$35; Wed. at 2, \$19-\$27.50. Lunt/Fontanne, 205 W. 46th (586-5555). 2 hrs., 15 min. All major credit cards. ●

SUGAR BABIES—Mickey Rooney and Ann Miller co-star in a peppy, modern-day, glamorized version of burlesque. Conceived by Ralph G. Allen/Harry Rigby; music by Jimmy McHugh; lyrics by Fields and Dubin. Mon.-Thurs. at 8, Sat. at 2, \$17.50-\$27.50; Fri. & Sat. at 8, \$25-\$35; Wed. at 2, \$15-\$22.50. Mark Hellinger, 237 W. 51st (757-7064). 2 hrs., 30 mins. All major credit cards. ●●

THEATER

WALTZ OF THE STORK—A new comedy with music, written, directed, and starred in by Melvin Van Peebles. Tues.-Thurs. at 8; Wed. at 2, \$19-\$22.50; Fri., Sat. at 8, Sat. at 2, Sun. at 3, \$21-\$24. Century, 235 W. 46th (354-6644). 2 hrs., 10 min.

THE WEST SIDE WALTZ—Katharine Hepburn stars with Dorothy Loudon in a new play by Ernest Thompson which takes place in a once luxurious Upper West Side apartment-hotel now populated by a host of eccentrics; directed by Noel Willman. With David Margulies, Regina Baff, and Don Howard. Mon.-Sat. at 8, \$20-\$30; Wed. at 2, \$14-\$23.50; Sat. at 2, \$17.50-\$27.50; thru 3/13. Barrymore Theater, 243 W. 47th (246-0390). 2 hrs. Major credit cards.

WOMAN OF THE YEAR—Lauren Bacall stars in a musical based on the film of the same name, with book by Peter Stone, music by John Kander, lyrics by Fred Ebb; directed by Robert Moore. Bacall is, as always, sparkling, cool, and ironic, and her co-star, Harry Guardino, is extremely accomplished and appealing. There is brightness, shrewdness, and measured invention throughout. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, \$25-\$35; Wed. at 2, \$20-\$30. Palace, 1564 Broadway (757-2626). 2 hrs., 30 min. All major credit cards.

THE WORLD OF SHOLOM ALEICHEM—Jack Gilford and Joe Silver in a revival of three one-act plays, originally staged by Sholom Aleichem and I.L. Perlmutter, set in Eastern Europe at the turn of the century. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, \$20; Fri. & Sat. at 8, \$25; Sat. at 2, \$17.50. Rialto, Broadway & 43rd (354-5247). 2 hrs., 10 min. All major credit cards.

Off Broadway

AMERICAN BUFFALO—Triumphant return, by popular request, of David Mamet's award-winning comedy drama starring Al Pacino, J. J. Johnston, and James Hayden; directed by Arvin Brown. Tues.-Fri. at 8, Sat. at 7 & 10; \$24; thru 4/3. Circle in the Square (downtown), 159 Bleecker St. (254-6330).

THE CARETAKER—Revival of Harold Pinter's play, starring F. Murray Abraham, Anthony Heald, and Daniel Gerroll; directed by Anthony Page. Tues.-Sat. at 8; Wed., Sat., & Sun. at 2; \$14.50-\$16.50. Stage One, Roundabout, 333 W. 23rd (242-7800).

CHUCKY'S HUNCH—Kevin O'Connor stars in Rochelle Owens's play about an American archetype at age 50, booze-sodden and frustrated; directed by Elinor Renfield. Tues.-Fri. at 8, Sat. at 2:30 & 8, Sun. at 3 & 7; \$10 & \$12. Harold Clurman Theater, 412 W. 42nd (594-2370).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men. With Don Amendolia, Veronica Castang, Jeffrey Jones, E. Katherine Kerr, Nicolas Surovy, Zeljko Ivanek, and Concetta Tomei; directed by Tommy Tune, who is developing into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; \$15.50-\$19.50. Lucille Lortel Theatre, 121 Christopher St. (924-8782).

CLOWNMAKER—Richard Crane's play about Nijinsky and Diaghilev and the world of the Ballets Russes. Stephen Lang stars, with Jerome Dempsey, Ann Sachs, Dennis Bacigalupi, Kevin McClarnon, Alexandra O'Karma, Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. Wonderhorse Theater, 83 E. 4th St. (533-5888).

COTTON PATCH GOSPEL—Musical with songs by the late Harry Chapin, co-authored by Tom Key and Russell Treyz. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; \$9.95-\$16.95. Lambs Theater, 130 W. 44th (997-1780).

DOUBLE BILL—Kevin O'Connor and Barbara Eda-Young in Leonard Melfi's poignant *Birdbath*, and, for a curtain raiser, Lewis Black's satirical comedy *Crossing the Crab Nebula*; both directed by Jack Garfein. Thru 3/21; \$10, \$12. Harold Clurman Theater, 412 W. 42nd (594-2370).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; \$12-\$15. Sullivan St. Playhouse, 181 Sullivan (674-3838).

THE Gnostics—Milton Ward's play about Gnosticism through some 300 years of recorded history; directed by Alan Wynroth; with Jack Banning, Lynn Goodwin, Laura Halper, Harriet Miller, Richard Lockwood, and Michael Samreny. Wed.-Fri. at 7:30; Sat. at 7 & 10; Sun. at 4 & 7:30; \$7-\$9. Actors/Directors Theater, 410 W. 42nd (279-4200).

HOW I GOT THAT STORY—Amin Gray's play, starring Bob Gunton and Don Scardino, about a gung ho reporter who covers the war in Amboland; directed by Carole Rothman. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30. Westside Arts, 407 W. 43rd (541-8394).

ISOLDE OF WHITE HANDS—Anne-Marie Sapsee's play, directed by Geoff Pryor. Tues.-Sun. at 8; Sun. at 3; \$12, \$13. Theatre East, 211 E. 60th (838-0177).

I TAKE THESE WOMEN—J. J. Coyle's comedy about a judge, his wife, and his mistress, living under one roof. Wed.-Sat. at 8, Sun. at 3; \$6; from 3/11. Theater, 440 W. 42nd St. (279-42000).

KEY EXCHANGE—Priscilla Lopez, Mark Blum, and Ben Masters star in Kevin Wade's play about modern romance and urban manners; directed by Barnett Kellman. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; \$11-\$16. Orpheum, 126 Second Ave. (260-8480).

LYDIE BREEZE—John Guare's play, set in Nantucket at the turn of the century, concerns a girl haunted by her dead mother's memory; directed by Louis Malle. With Ben Cross, Robert Joy, Cynthia Nixon, Roberta Maxwell, James Cahill, Madeleine Potter, and Josef Sommer. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3. American Place Theater, 111 W. 46th (869-9350).

MAYBE I'M DOING IT WRONG—A musical entertainment featuring the music and lyrics of songwriter/satirist Randy Newman, conceived and directed by Joan Micklin Silver; featuring Mark Linn-Baker, Patti Perkins, Larry Riley, and Deborah Rush. Tues.-Thurs. at 8; Fri. & Sat. at 7 & 10, Sun. at 3; \$11.95-\$17.95. (Previews thru 3/13, all tickets \$10). Astor Place Theater, 434 Lafayette St. (254-4370).

MISS JULIE—Strindberg's play, directed by Gene Feist, starring Janet Zarish, Stephen Schnetzer, and featuring Priscilla Smith. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; \$14.50-\$16.50. Roundabout Theater Stage Two, 307 W. 26th (242-7800).

ONE MAN BAND—James Lecasne's play about a man, his runaway wife, and his journey to find her; directed by Marc Elliott. Sun.-Tues. at 8, Sat. at 3; \$7; from 3/13. Theater, 440 W. 42nd St. (279-4200).

ONE MO' TIME—A charming, enthusiastic musical, conceived and directed by Vernel Bagneris, features Bruce Strickland, Red Wilcher, Carol Woods, Peggy Alston, and Frozine Jo Thomas. Music onstage by New Orleans Blue Serenaders. The performers are radiant and the true joy of the show lies in personalities and their interactions. The whole affair exudes infectious goodwill. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; \$14.95-\$18.95. Village Gate, 160 Bleecker St., at Thompson (475-5120).

POOR LITTLE LAMBS—Paul Rudnick's play about the Whiffenpoofs of Yale, directed by Jack Hofsiss, featuring Blanche Baker and Kevin Bacon. Tues.-Sun. at 8, Sat. & Sun. at 3; \$18-\$20. The Common at St. Peter's Church, 54th & Lexington (751-4140).

SISTER MARY EXPLAINS IT ALL FOR YOU—Christopher Durang's satirical comedy, starring Elizabeth Franz; directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; \$16. Opening playlet is Durang's *The Actor's Nightmare*. Westside Arts Theater, 407 W. 43rd (541-8394).

TOMFOOLERY—A musical extravaganza (which is the opposite of an extravaganza) with music and lyrics by Tom Lehrer, directed by Gary Pearle and Mary Kyte, adapted by Cameron Mackintosh and Robin Ray, starring Donald Corren, MacIntyre Dixon, Joy Franz, and Jonathan Hadary. It ran a year in London's West End. \$14.95-\$18.95. Top of the Gate, Bleecker St. & Thompson (473-7270).

TORCH SONG TRILOGY—*International Stud*, *Fugue in a Nursery*, and *Women and Children First*, all by and with Harvey Fierstein and starring Joel Crothers. Wed.-Mon. at 7:30; \$15-\$17.50. A very amusing as well as moving trio of plays about the homosexual world. Actors Playhouse, 100 7th Ave So. (691-6226).

THE UNSEEN HAND—San Shepard's play, directed by Tony Barsha. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; \$9-\$14. Provincetown Playhouse, 133 MacDougal St. (777-2571).

WONDERLAND—Margaret Keilstrup's comedy/drama is a journey into the lives of four people in a small town in Nebraska; directed by David Heefner. Wed.-Sun. at 8, Sat. & Sun. at 3; \$9, \$10; thru 3/21. Hudson Guild Theater, 441 W. 26th (760-9810).

Theater Companies

ACADEMY ARTS—Bertolt Brecht's *The Private Life of the Master Race*, directed by Gary Majchrzak. Fri.-Sat. at 7:30; \$6; thru 3/27. At 9:30 p.m., 3/12, 13, 19, 20, 26, 27. Tom Stoppard's *The Real Inspector Hound*. \$4. Eastside Center, 931 First Ave. (486-1431).

AMERICAN JEWISH THEATER—Carol Teitel and Lloyd Battista star in Nathan Teitel's *The Keymaker*, story of a Jewish emigrant torn between visions of greatness and acceptance of the hardships of everyday life; directed by Stanley Brechner. Wed., Thurs.,

& Sat. at 8, Sun. at 3 & 7; thru 4/11. 92nd St. Y, at Lexington Ave. (427-4410).

CIRCLE REPERTORY—Joe Pintauro's *Snow Orchid* concerns the emotional adjustment of an Italian family following the father's attempted suicide. With Peter Boyle and Olympia Dukakis; directed by Tony Giordano. Call for specifics; \$15. Circle Rep, 99 Seventh Ave. South (691-3210). 3/10-4/4, Shakespeare's *Richard II*, starring William Hurt and Lindsay Crouse, plus John Bishop's comedy, *The Great Grandson of Jedediah Kohler*, in repertory at the *Entermidia*, 189 Second Ave. (475-4191).

CSC REPERTORY—*King Lear* in repertory with *Peer Gynt I* and *Peer Gynt II*, directed by Christopher Martin. Tues. thru Sun.; \$10-\$12 (phone for specifics). CSC, 136 E. 13th (677-4210).

EQUITY LIBRARY THEATER—*Nymph Errant*, the 1933 musical with music and lyrics by Cole Porter, book by Romney Brent; directed by Clint Atkinson. 3/11-4/4. Theater, 310 Riverside Drive (663-2028).

THE FAMILY—Marvin Felix Camillo is the guiding light and director of this group. 3/11, 12, at 8, 3/14, 21 at 6, *Crucifixion*. 3/19 at 8, *Ghetto & Crucifixion*. 3/20 at 10:30, 3/13 at midnight, Family Cabaret. \$5. Teatro Cuatro, 175 E. 104th St. (947-7171).

GARRET STUDIO—Strindberg's *The Pelican*, with Helen-Jean Arthur, Florence Anglin, Karla Barker, and Robin Thomas; directed by Rosemary Hay. Thurs.-Sat. at 8:30; Sun. at 3:30; \$6. Theater, 133 Second Ave. (242-3900).

JEAN COCTEAU REPERTORY—Tennessee Williams's *Something Cloudy, Something Clear*, a memory play set in the summer of 1940 on a beach near Provincetown. Also *The Golem*, by H. Levick, and Cyrill Tourneury's *The Revengers' Tragedy*. Thurs. & Fri. at 8, Sat. at 7:30 & Sun. at 3; \$7. Phone for schedule. Theater, 330 Bowery (677-0060).

LA MAMA ETC.—Bon-Beau-Cher, *Variations on the Grail*, performed by Jean-Pierre Voo's International Theater Group KISS; a revisionist view of the legends of King Arthur. Mon.-Sat. at 8:30, Sun. at 3; 3/8-13. La Mama, 74A E. 4th St. (475-7710).

MANHATTAN THEATER CLUB—Sybille Pearson's *Sally and Marsha*, a comedy starring Christine Baranski and Bernadette Peters as two girls who cope with loneliness in the Big Apple; directed by Lynne Meadow. Tues.-Sun. at 8, Sat. & Sun. at 2:30; \$16-\$18; thru 3/28, at *Downstage*. *Living Dolls*, a musical by Marc Shaiman and Scott Wittman; directed by Richard Maltby, Jr. Inspired by the beach blanket movies of the '60s cast includes Lisa Embs, Linda Hart, Zora Rasmussen, James Rich and others. Tues.-Sun. at 7:30, Sat. & Sun. at 3; \$14-\$16; 3/9-4/11; Upstage. MTC, 321 E. 73rd (472-0600).

NEGRO ENSEMBLE COMPANY—Charles Fuller's *A Soldier's Play*, a drama set at the beginning of WWII in 1940, about murder and soldiers, is satisfyingly multiracial and avoids pigeonholes, pitfalls, easy answers, and easy questions. Fuller's work consistently elicits intellectual interests, emotional involvement, and critical assent. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; \$9-\$14. Theater Four, 424 W. 55th (246-8545).

N.Y. ART THEATER—Arnold Weinstein's *The Party*, a comedy with songs, set in an apartment in the 1950s. Wed.-Sat. at 8; thru 3/27. N.Y. Art, 176 E. 14th (228-1470).

OPEN SPACE THEATER—Ted Whitehead's *The Sea Anchor*, about five people traveling from Liverpool to Dublin Bay for "a dirty weekend (?)", directed by Alex Dimitriou, featuring Caroline Lagerfelt and Peter Rogin. Thurs.-Sat. at 8:30, Sun. at 3:30; \$6. Garret Studio, 133 Second Ave. (242-3900).

PHOENIX THEATRE—David Blomquist's *Weekends Like Other People*, starring Rose Gregorio and Kenneth McMillan, is an account of a blue-collar couple trying to come to terms with their own aspirations and dreams. Thru 3/28 (call theater for specifics). Marymount Manhattan Theatre, 221 E. 71st (730-0794).

PLAYWRIGHTS HORIZON A.R. Gurney's *The Dining Room*, a stimulating and delightful play, starring Ann McDonough and John Shea. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. \$16. Main Stage. At the other half of this theater, Sarah Kernochan's musical, *Sleeparound Town*, which explores night fantasies, phobias, and passions of children as they pass into adolescence. Cast of five between the ages of 11 and 14; directed by Thomas Hulce. Theater, 416 W. 42nd (279-4200).

REPERTORIO ESPANOL—Federico Garcia Lorca's *Dona Rosita, la Soltera*; Vicente Lleo's *Le Corte de Faraon*, Carbalido's *Te Juo Juana Que Tengo Ganas* in Spanish, in repertory thru March; \$7-\$8. Call for times and dates. Gramercy Arts Theatre, 138 E. 27th (889-2850).

ROYAL COURT REPERTORY—Victoria Music Hall; Phyllis Craig's *Bargain for Murder*, *Gaslight* and *Murder One*. Mon.-Sat. at 8, Sun. at 3; \$6. Theater, 301 W. 55th (997-9882).

SOHO REP—Robert Montgomery's *Subject to Fits*, a black comedy based on Dostoevsky's *The Idiot*, di-

THEATER

rected by Barry Koron. Thurs. & Fri. at 8, Sat. at 7 & 10:30, Sun. at 4; 3/11-4/4. **Soho**, 19 Mercer St. (925-2588).

13TH ST. THEATER—Israel Horowitz's *Line and Indian Wants the Bronx*. Gilbert & Sullivan's *Patience*. T. Gottlieb's *Brother Theodore*. Ren Dray's *The Mothers*. Shakespeare's *Taming of the Shrew*. *Instant Dylan*, with Jack Ramey. In repertory. **Theater**, 30 W. 13th (675-6677).

THE TROUPE—Andy Milligan's *Dearly Beloved*. Thurs.-Sat. at 8, Sun. at 3; \$4; thru 3/14; downstairs. George Bennard Shaw's *The Philanderer*, directed by Kathy Zoumis. Thurs.-Sat. at 8, at 3; \$4; thru 3/14; upstairs. **Theater**, 335 W. 39th (244-9699).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead and avoid disappointment

ALLEY CATS—Tom Coble's play about a street person desperately trying to grow up. Fri. & Sat. at 11, Sun. at 7; \$5. **Quaigh Theater**, 108 W. 43rd (221-9088).

ANACONDA—Juan Guerra's comedy/drama about a huge snake which menaces six people confined in a Florida museum! Fri. & Sat. at 8, Sun. at 3; \$5; thru 4/4. **National Arts**, 30 Bond St. (674-9710).

THE BLONDE LEADING THE BLONDE—Stephen Holt's farce starring Lola Pashalinski and Crystal Field as twin sisters who decide to swap identities for a day; directed by John Albano. Thurs.-Sun. at 8; \$4; thru 3/21. **Theater for the New City**, 162 Second Ave. (254-1109).

CURSE OF THE ZOMBIE—Comedy of evil, written and directed by Doug Giebel, about a scientist in search of eternal life. Fri. & Sat. at 8, Sun. at 2; \$4; thru 3/28. **West End Theater**, 302 W. 91st (246-3873).

THE DEEDS OF ALEXANDER—David Rodriguez stars in James Young's tale of a rock 'n' roller who, due to a foolish mishap, comes to believe he is Alexander the Great; directed by Lester Malizia. Thurs.-Sat. at 8, Sun. at 7; \$5; thru 3/14. **New York Theater Ensemble**, 62 E. 4th St. (477-4120).

DOUBLE BILL—Joel Homer's *What People Do When They're All Alone* and *Scenes Dedicated to My Brother*; directed by Maggie Harrer. Thurs., Fri., Sat. & Mon. at 8, Sat. at 5, Sun. at 3 & 7; \$8-\$12; from 3/11. **South St. Theater**, 424 W. 42nd (279-4200).

DOUBLE BILL—Sam Shepard's *Geography of a Horse Dreamer* and *Cowboys #2*; directed by Dan Teddie. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; 3/11-4/4. **Wonderhorse Theater**, 83 E. 4th St. (533-5888).

DOUBLE BILL—Lanford Wilson's *Home Free*, and a new piece, *The Transformation*, by Milton Coykendall and Linda Lauter; both directed by Milton Coykendall. Fri.-Sun. at 8; \$4; thru 3/14. **Gene Frankel Theater**, 36 W. 62nd (581-2775).

DOUBLE DUTCH—Marilyn Seven's drama deals with the plight on a Japanese-American family in the tense days following Pearl Harbor. With Judy Canon Ott, Peter Yoshida, and Gerri Igarashi. Thurs.-Sun. at 8, Sun. at 2; \$6; thru 3/28. **Alvina Krause Theater**, 306 W. 38th (564-3293).

THE DRY MARTINI—Brooke Breslow's comedy explores some of the more crucial issues of the postwar generation. Wed.-Sat. at 8; \$6; thru 3/27. **ATA Theater**, 314 W. 54th (674-0557).

FASHION—A musical comedy, by Anna Cora Mowatt, devised by Curtis Canfield, directed by Rose Lynch. Fri. & Sat. at 7:30, Sun. at 4; \$5. **Nameless Theater**, 125 W. 22nd (242-9768).

HEAVENLY EXPRESS—Albert Bein's play takes place in the 30s when railroad tracks crisscrossed the country; directed by Julie Reilly. Fri. & Sat. at 8, Sun. at 3; \$5; thru 3/21. **Seventh Sign Theater**, 263 W. 86th (663-2648).

LADY WINDERMERE'S FAN—Oscar Wilde's play, directed by Andres Castro. Thurs.-Sat. at 8; \$5; thru 3/27. **West Side Repertory Theater**, 252 W. 81st (666-3521).

THE LAST OF THE THE KNUCKLEMEN—John Powers's comedy/drama, set in Australia's out-back, exploring the conflicts between men stranded in a mining camp; directed by Peter Masterson. Wed.-Sat. at 8; \$5; thru 3/28. **American Theater**, 314 W. 54th (581-3044).

LEAD US NOT INTO PENN STATION, BUT DELIVER US FROM EVIL—Character study of two bag ladies formerly in vaudeville and burlesque, who never lose hope for the future. Thurs.-Sat. at 8, Sun. at 3; \$4; thru 3/28. **Nameless Theater**, 125 W. 22nd (939-9255).

LULLABY & GOODNIGHT—Elizabeth Swados's musical stars Jossie de Guzman and Larry Marshall and is about pimps and whores. Tues.-Sun. at 8, Sat. & Sun. at 3; \$12-\$14. **Public/Newman Theater**, 425 Lafayette St. (598-7150).

MANY LOVES—A semi-autobiographical drama by poet William Carlos Williams. Fri.-Sun. at 8, Sun. at 2; \$3.50-\$4; 3/12-28. **Goddard Center**, 647 Columbus Ave. (787-7053).

THE MIDDLE AGES—A. R. Gurney's romantic comedy follows the thirty-year love affair between a rebel and the woman he adores (Jack Gilpin and Carolyn Mignini); directed by Donald Marcus. Thurs.-Sat. at 8, Sun. at 3; \$6, \$7. **The Ark**, 131 Spring St. (431-6285).

NIMBUS—Ralph Accardo's comedy/drama focuses on a woman forced to choose between the world she has created in her home, and the outside world; directed by Robert Morea. Thurs.-Sun. at 8; thru 3/21. **Classic Theater**, 114 W. 14th St. (242-3900).

OCCUPATIONS—Trevor Griffiths's play, set in Turin in 1920, is about men and the personal and political choices they must make. With Julie Garfield, Christopher Caraso, Ellen Barber, and Time Winters; directed by James Traub. \$6; from 3/12. **28th St Playhouse**, 120 W. 28th (869-3981).

THE PEARL UPON THE CROWN—An Evening with Rosé, a contemporary satirical narrative. Sun.-Wed. at 7:30; thru 3/17. **18th St. Playhouse**, 145 W. 18th St. (620-0014).

THE PRIVATE LIFE OF THE MASTER RACE—Bertolt Brecht's series of vignettes which give a picture of the new order introduced in Germany; directed by Gary Majchrzak. Fri. & Sat. at 7:30; \$6; thru 3/27. **AATC Theatre**, 931 First Ave. (486-1431).

REQUIEM—Linda Chambers's play, along with *Stones* and *Joan*, dramatic allegories, focusing on faith, salvation, and death; directed by Bradford Mays. Wed.-Sun. at 8; \$6; thru 3/14. **Cubiculo**, 414 W. 51st (265-2138).

THE ROBBERS—Friedrich Schiller's first play about youth, lost ideals, and revolution; directed by Catherine Jelski. Wed.-Sat. at 8; \$5; 3/10-27. **Theater**, 43 W. 13th (924-0077).

SAM—Play by George Sand, Gretchen Berg, and Sarah Durkee, explores the dilemma of a businessman and his unexplained restlessness; directed by Dan Hurlin. Thurs.-Sat. at 8; \$5; thru 3/13. **Westbeth Theater**, 151 Bank St. (691-2272).

SHOP—H. Leivick's drama dealing with the lives of Jewish immigrants who worked in the garment industry's sweat shops. Sat. at 8, Sun. at 1 & 4:30; \$6-\$10; thru 3/14. **Folksbiene**, 123 E. 55th (755-2231).

SOME OF MY BEST FRIENDS—Lawrence Blackmore's play, directed by Frank Biancamano, that takes you from a psychiatrist's couch to a military conference room. Tues.-Sat. at 8, Sat. & Sun. at 3; \$6; thru 3/14. **Quaigh Theater**, 108 W. 43rd (221-9088).

STRICTLY IMPROV—Musical-comedy revue made entirely from audience suggestions. Thurs. & Fri. at 8, Sat. at 10:30 p.m.; \$6-\$7.50. **First Amendment**, 2 Bond St. (473-1472).

TAKE THREE—An evening of three one-act plays by Pat Rahmann, T. A. Boland, and Chinamen; all directed by Paul Lazarus. thru 3/21 at 8; \$6. **No Smoking Playhouse**, 354 W. 45th (582-7682).

TEASERS—A musical written by Jason Solomon and Karyne Popper, with music and lyrics by Matthew Carlton. It's set in a beauty salon and is about unwarranted pride. Wed.-Sat. at 8; \$4; thru 3/13. **AMDA Studio One**, Bdway & 73rd St. (757-0213).

THREE SISTERS—Spiderwoman Theater's adaptation of the Chekhov play explores the desires of three Indian sisters to move from Brooklyn to Manhattan; directed by Muriel Miguel. Thurs.-Sun. at 11 p.m.; \$4; thru 3/21. **Theater for the New City**, 162 Second Ave. (254-1109).

UTILITIES INCLUDED—Richard Kannry's black comedy deals with the relationships between husband and wife; directed by James Jennings. Wed.-Sat. at 8; \$4; thru 3/21. **American Theater**, 314 W. 54th (581-3044).

T-SHIRTS—Robert Patrick's drama about the gay generation gap. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 8; thru 3/14. **New Vic**, 219 Second Ave. (674-9414).

WHO LOVES THE DANCER—Giancarlo Esposito stars in Rob Penny's play about a youth coming to terms with his desire to be a dancer despite his family's opposition; directed by Shauneille Perry. Thurs.-Sat. at 7:30, Sun. at 3; thru 3/13. **New Federal Theater**, 466 Grand St. (598-0400).

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Galleries

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SOLOS

57th Street

- MARCH AVERY**—The Ionian coast of Turkey, portraits, nudes; 3/9-4/3. Summit, 101 W. 57th (586-6734).
- MARILYN BAUM/CLAIRE MOORE**—"Chinese paper" in mixed media/"A Space Trip." Thru 4/3. Markel, 50 W. 57th (581-1909).
- JOHN BELLANY**—Painterly, expressive seascapes, sea-faring life; 3/10-4/3. Esmen, 29 W. 57th (421-9490).
- FRANK BOWLING/DAN MARSHALL**—Current paintings/"The Duck Pond." Thru 3/31. deNagy, 29 W. 57th (421-3780).
- ALICE DALTON BROWN**—American porches, doors, windows, thru 3/27. Sachs, 29 W. 57th (421-8686).
- COLLEEN BROWNING**—Realist scenes, including fruit market/19th-century European and American prints. 3/9-26. Kennedy, 40 W. 57th (541-9600).
- RICHARD CARBONI**—Works on paper, thru 4/3. Getler/Pall, 50 W. 57th (581-2724).
- LOUISE FISHMAN**—Thick impasto abstractions in oil on linen and paper, thru 3/27. Oscarsson Hood, 41 W. 57th (750-8640).
- TAZUKO FUJII**—Planar collages using photos, oil paint, and drawing, thru 3/13. Viridian, 52 W. 57th (245-2882).
- THEODORA GAVENCHAK**—Abstracted "landscape-people" in a series, 3/9-27. Gallery 84, 30 W. 57th (581-6000).
- JOHN GORDON**—New paintings, thru 3/31. Tatistcheff, 38 E. 57th (888-1599).
- IRA JOEL HABER**—Destructive nature in small-scale sculptural constructions, thru 3/27. Adler, 37 W. 57th (980-9696).
- MARTHA HOLT**—Ceramic and photo collages, thru 3/27. Portnoy, 56 W. 57th (757-0461).
- GARY KAHN**—Geometric forms in painted wood and Cor-Ten steel, thru 3/20. Heidenberg, 50 W. 57th (586-3808).
- ED KERNS/STANLEY TIGERMAN**—New paintings/Architectural drawings. Thru 3/27. Esmen, 29 W. 57th (421-9490).
- HENRY KOERNER**—Baroque realism in oils, drawings, watercolors, thru 4/3. Deutsch, 20 W. 57th (765-4722).
- JERRY LUBENSKY**—Geometric forms floating on mottled color, thru 3/20. Zarre, 41 E. 57th (752-0498).
- ROBERT MANGOLD**—Large-scale X-shaped canvases, thru 3/27. Janis, 110 W. 57th (586-0110).
- ANJA OVERDAHL**—Colored-fabric pictures, 3/9-27. Keane Mason, 50 W. 57th (757-4644).
- DARRAGH PARK**—The East End, L.I., and the West Side of N.Y., thru 3/27. Haber Theodore, 29 W. 57th (752-3338).
- PABLO PICASSO**—Later works from 1950 to 1973, thru 3/20. Iolas-Jackson, 52 E. 57th (755-6778).
- MAN RAY**—Books, portfolios, and objects, collages, photos from 1915 to 1974, thru 3/13. Zabriskie, 29 W. 57th (832-9034).
- EDDA RENOUF**—Chromatic abstractions on linen and incised lines in pastel on paper, thru 3/13. BlumHelman, 20 W. 57th (245-2888).
- LUCAS SAMARAS**—New small bronze sculpture of metamorphosing figures and self-portraits in pastel, thru 3/20. Pace, 32 E. 57th (421-3292).
- DONALD SANDSTROM**—The rural American landscape in wall pieces, thru 3/25. Dintenfass, 50 W. 57th (581-2268).
- SUSAN SHATTER**—Maine coast and Grand Canyon vistas, thru 3/17. Fischbach, 29 W. 57th (759-2345).
- RANDY STEVENS**—Satirical calendar girls, thru 3/27. Kornblee, 20 W. 57th (586-1178).

Madison Avenue and Vicinity

- PHYLLIS BRAMSON**—Parables of creation in staged narratives, thru 3/31. Knowlton, 19 E. 71st (794-9700).
- T.C. CANNON**—Southwest Indian painting, thru 3/20. Aberbach, 988 Madison (988-1100).
- RAFOLS CASAMADA**—Washed spatial abstractions, thru 4/1. Guild, 1145 Madison (861-3776).
- MARTIN CHIRINO**—Recent sculpture, 3/13-4/10. Borgenicht, 724 Fifth (247-2111).
- ROBERT DE NIRO**—Interiors, landscapes, still life in oils, and charcoal drawings, thru 3/13. Graham, 1014 Madison (535-5767).
- BIFF ELROD**—Large-scale human relationships using a stippled technique, 3/9-17 Arman, 817 Madison (570-2700).
- RACHELLE EPSTEIN**—Oils exploring color and space relationships, thru 3/29. Acquavella, 18 E. 79th (734-6300).
- ESPLIT**—Collages of handmade paper, canvas, gouache, thru 3/31. Ericson, 23 E. 74th (737-6155).
- LYONEL FEININGER**—70 Cubist and Bauhaus etchings and woodcuts, thru 3/27. AAA, 663 Fifth (755-4211).
- HARMONY HAMMOND**—New work, thru 3/20. Lerner-Heller, 956 Madison (861-9010).
- BARKLEY HENDRICKS**—Life-size portraits of contemporary people, thru 3/27. ACA, 21 E. 67th (628-2440).
- JAMES JOYCE**—Letters, first editions, manuscripts, portraits marking the centenary of his birth; thru 4/17. Grolier Club, 47 E. 60th (838-6690) Mon.-Fri. 10-6, Sat. til 3.
- DIETER JUNG**—Color pencil drawings, thru 3/27. Poindexter, 1160 Fifth (831-2520).
- KANDINSKY**—Early color woodcuts of the Munich period, 1911/Russian avant garde and European constructivists Puni, Popova, Moholy Nagy. Thru 3/27. Carus, 872 Madison (879-4660).
- KUNIYOSHI** (1797-1861)—47 prints of the "Faithful Warriors," thru 3/13. Ronin, 605 Madison (688-0188).
- GASTON LACHAISE**—Sculpture and drawings spanning his career, thru 3/24. Schoelkopf, 825 Madison (879-4638).
- MICHAEL LANGENSTEIN**—Postcard collages, 3/9-4/3. Davis & Langdale, 746 Madison (861-2811).
- BARRY LEDOUX**—Fluorescent-painted lead sculptures from body parts, 3/9-31 Willard, 29 E. 72nd (744-2925).
- DAVID LEVINE**—Egypt and Coney Island in watercolors, 3/13-4/10. Forum, 1018 Madison (535-6080).
- GEORGE C. LONGFISH**—Modernism and the ancient Canadian Indian traditions in large canvases, thru 3/20. P M & Stein, 903 Madison (734-3373).
- HENRI MATISSE**—90 original linoleum cuts from the early 40's, thru 3/16. Goldschmidt, 1117 Madison (879-0070).
- RORY MCEWEN**—Recent paintings and collages, 3/9-4/3. Staempfli, 47 E. 77th (535-1919).
- PHILIP MULLEN**—Overlapping rectangular forms, 3/10-4/3. Findlay, 984 Madison (249-2909).
- HERMAN DUDLEY MURPHY** (1867-1945)—The early Whistlerian portraits, mood landscapes, and late still lifes, thru 4/17. Graham, 1014 Madison (535-5767).
- JOSÉ GARCIA OCEJO**—Romantic, sensuous lovers, nudes, fantasies, thru 3/13. Rolly-Michaux, 943 Madison (535-1460).
- MICHAEL PAVLIK/HARRY UMEN**—Molten-glass vessels of striated landscapes/Glass wall constructions. Thru 3/27. Heller, 965 Madison (988-7116).
- WILLIAM PEREHUDOFF**—Color fields and bands, thru 3/27. Waddington, 1044 Madison (861-0600).
- RICHARD ROSENBLUM**—Bible narratives in bronze sculpture, thru 3/30. Kerr, 49 E. 82nd (628-1340).
- MARIA SCOTTI**—1981 drawings and paintings "drawn from the Etruscans," thru 3/13. Seigel, 29 E. 73rd (288-9200).
- JASON STEWART**—Dry pigment on layered paper, thru 3/27. Davidson, 43 E. 78th (734-6702).
- GERARD TITUS-CARMEI**—Six large, nine small watercolors, and etchings on the theme of horse cov-

erings for funeral processions, thru 3/13. Fourcade, 36 E. 75th (535-3980).

WILLIAM TUCKER—Sculpture and drawings, thru 4/1. Elkon, 1063 Madison, and Exhibition Space, 112 Greene (966-3864).

BRAM VAN VELDE (1895-1981)—Amorphous abstractions in oils and gouache, thru 3/13. Lefebvre, 47 E. 77th (744-3384).

SoHo

- BETTE ALEXANDER**—Imaginary masks, animals, birds, on large, thick, porous paper; 3/13-4/14. Neill, 136 Greene (925-8633).
- GEORG BASELITZ**—Inverted images, dense and gestural, thru 3/27. Sonnabend, 420 W. Broadway (966-6160).
- BILL BECKLEY/GORDON MOORE**—Bold streaks and spades in paint and wax/Elongated triangular canvases. Thru 4/10. Bonlow, 150 Greene (925-4482).
- ROBERT BERLIND/RICHARD SABA**—Paintings by each, thru 3/31. Milliken, 98 Prince (966-7800).
- WALLACE BERMAN/MICHAEL LUCERO**—Violent and tranquil images juxtaposed/Recent work. Thru 3/27. Cowles, 420 W. Broadway (925-3500).
- LIZ BIRMINGHAM**—Recent works on paper, 3/9-28. Central Hall, 386 W. Broadway (226-9215).
- JULIA I. BLUMENREICH/DAVID RAY**—Mixed-media oils using geometric forms/Ordinary events made elemental. 3/9-28. Atlantic, 458 W. Broadway (228-0944).
- RODNEY BOGNER**—Richly colored interiors and landscapes, thru 3/24. Bowers, 121 Wooster (226-9543).
- LEONARD BRENNER**—Richly colored nature abstractions, thru 3/27. Hunnings, 139 Spring (966-6942).
- VIVIAN E. BROWNE**—Nature rhythms in oils on silk, thru 3/31. Soho 20, 99 Spring (226-4167).
- STEPHEN CHAPIN/BLAYLOCK PEPPARD**—Paintings by each, 3/12-4/13. Concord, 451 Broome (925-2994).
- PAUL GOPAL CHOWDHURY/NICHOLAS VOLLEY**—Large still-life oils/Life-size self-portraits. Thru 3/16. Birksted, 152 Mercer (226-2196).
- JOHN CLARK**—Halifax, Canada, in exuberant abstract strokes, thru 3/13. 49th Parallel, 420 W. Broadway (925-8349).
- CHARLES DUBACK**—Impressions of wood and foliage reflected in water, thru 3/31. Landmark, 469 Broome (966-1173).
- RAFAEL FERRER**—Harshly colored and distorted self-portraits, seamy nightclub, thru 3/24. Hoffman, 429 W. Broadway (966-6676).
- ERIC FISCHL**—Scenes along a beach exploring past and present sexuality, 3/9-4/3. Thorp, 419 W. Broadway (431-6880).
- JOAN GARDNER**—Nightmare visions in oils on wood, thru 3/13. 55 Mercer (226-8513).
- NANCY GELMAN**—Fragile, tense women, thru 3/24. Blue Mountain, 121 Wooster (226-9402).
- MADELEINE KAUFMAN**—Strips of floral fabric overlaid with oil paint, xerox and gold leaf, thru 3/12. Eno, 101 Wooster (226-5342).
- ON KAWARA**—"Date paintings," thru 3/27. Sperone Westwater Fischer, 142 Greene (431-3685).
- LORI LAWRENCE**—Orphic, segmented figures, some of the dance, 3/13-4/1. Eno, 101 Wooster (226-5342).
- KAREN LEWIS**—Group portraits, a wedding triptych, 3/9-29. Pindar, 127 Greene (533-4881).
- ANNE FLATEN PIXLEY**—Wall constructions of hand-made paper and fir, thru 3/10. Neill, 136 Greene (925-8633).
- MILTON RESNICK**—Thick impasto, gestural abstractions done in 1981, thru 3/27. Hutchinson, 138 Greene (966-3066).
- MURIEL SANDLER**—Oil paint and collage of Matisse-like women, other; thru 3/25. Ward-Nasse, 178 Prince (925-6951).
- BARBARA SCHAEFER**—Abstract landscapes, 3/9-28. Pleiades, 152 Wooster (875-0045).
- MAXINE SCHNALL**—Lyric mappings of the Australian desert, thru 3/14. Pleiades, 152 Wooster (475-9658).

ROBERT SMITHSON—Drawings and sculptures by the late pioneer earthworker, thru 3/27. Weber, 142 Greene (966-6115).

MARGY TRAUERMAN—Landscapes in paint, brush and ink drawings, thru 3/24. First Street, 386 W. Broadway (226-9011).

GAIL VON DER LIPPE—Large abstractions in paint and pastel, thru 3/27. Toll, 146 Greene (431-1788).

JACKIE WINSOR—Recent sculpture of burnt wood, exploded cement, gauze, wire, thru 3/28. Cooper, 155 Wooster (674-0766).

DANIEL WITZ—Tiny bomb stickers, hummingbirds in Manhattan locations, thru 3/13. Inroads, 150 Mercer (226-6622).

MICHAEL YOUNG—Interpenetrating shapes on densely worked surfaces, thru 3/27. Cunningham, 94 Prince (966-0455).

FREDERIC ZELLER—Steel sculpture and drawings, thru 4/4. Vorpal, 465 W. Broadway (777-3939).

Other

NANCY BRETT/GERALD HAYES—Figure, ground explorations/Tondos and squares constructed of plywood, etching plates, linen. Thru 3/31. Bouckaert, 100 Hudson (925-6239).

EDWARD BURRA/PAUL NASH—30 paintings, drawings, watercolors by each, documenting the formation of modern art in England in the late 20's and early 30's. Thru 4/2. Grey, NYU, 33 Washington Pl. (598-7603).

DARIA DOROSH—Paintings, photos, chairs, thru 3/13. A.I.R., 63 Crosby (966-0799).

TOM DOYLE—A large white pine and red oak sculpture, thru 3/30. Hammarskjold Plaza Sculpture Garden, 866 Second (861-3115).

RED GROOMS—Ruckus Manhattan, a zany reconstruction, thru 3/30. Burlington House, 1345 Sixth (619-1955). Wed.-Sun. 12-6.

LOU MYERS—Satiric drawings, cartoons, thru 4/1. International Typeface Corporation, 866 Second (371-0699). Mon.-Fri. 12-5.

HOWARD NEWMAN—Bronze sculpture and drawings, thru 3/13. Ekstrom, 417 E. 75th (988-8857).

MARIATTA PAJULA-SALVAT—Tapestries, art wear, thru 3/14. Zim-Lerner, 123 University Pl. (598-4440).

SCOTT PFAFFMAN—Large canvases depicting a sculpture in landscape, thru 3/25. Mall at CUNY, 33 W. 42nd (790-4331).

DAVID RABINOWITCH—Sculptures from 1969 to 1972, thru 3/27. Oil & Steel, 157 Chambers (964-1567).

AUGUST RODIN—Sculpture, photos, documentation, thru 3/31. Cantor Sculpture, 1 World Trade Center (105th floor) (938-5136).

GROUP SHOWS

57th Street

DEL RE—41 E. 57th (688-1843). Works on paper by deKooning, Gottlieb, Rothko, thru 4/3.

FINDLAY—17 E. 57th (421-5390). Mon.-Sat. 10-6. Post-Impressionists from Camoin to Valtat, thru 3/13.

KAHAN—48 E. 57th (355-5110). African artifacts executed in stone and clay, thru 3/20.

MARLBOROUGH—40 W. 57th (541-4900). Paintings by Gottlieb, Pollock, Still Reinhardt; thru 3/31.

PACE—32 E. 57th (421-3237). Yoruba sculpture of West Africa, thru 3/20.

TOUCHSTONE—29 W. 57th (826-6111). British artists Campbell, McMillan, Sly, thru 3/27.

Madison Avenue and Vicinity

ACA—25 E. 73rd (861-5533). Navajo blankets and rugs, 3/12-4/24.

MARBELLA—28 E. 72nd (288-7809). 19th and early 20th century American landscapes, thru 4/20.

MATIGNON—897 Madison (628-6886). Constructive concepts by Frassati, Kadar, Moholy-Nagy, Survalue, thru 4/3.

NATIONAL ACADEMY OF DESIGN—1083 Fifth (369-4880). Tues.-Sun. 12-5. 261 works by emerging artists, thru 3/28.

PAYSON-WEISBERG—822 Madison (249-1666). NYC winters by King, Wiggins, Potthast, thru 4/17.

SPANIERMAN—50 E. 78th (879-7085). 19th-century American Harnett, Homer, Robinson, Sargent, thru 3/15.

STONE—48 E. 86th (988-6870). Paintings by Rickabaugh, drawings by Van Allsburg, sculpture by Wheelwright; thru 3/31.

Soho

ALAN—110 Greene (431-3305). Americans Champney, Wyant, Phelps, from the 19th century; thru 4/3.

BUECKER & HARPSICORDS—465 W. Broadway (260-3480). Wed.-Sat. 12-5. Verticality by Davidson, Grindle, Taylor, others, thru 4/24.

CENTRAL FALLS—478 W. Broadway (533-9481). Works on paper by Kline, Motherwell, Rivers, Wiley, Wesselman, thru 3/14.

FELDMAN—31 Mercer (226-3232). Mon.-Sat. 10-6. "War Games" by Antin, Burden, Komar & Melamid, Siler, thru 3/27.

MARINO—489 Broome (431-7888). Photos drawn and painted over by Cass; multi-media sculpture by Patterson; paintings by Zago; thru 3/27.

SEMAPHORE—462 W. Broadway (228-7990). Landscapes by ten, including Katz, Welliver; 3/11-4/10.

Other

FRANKLIN FURNACE—112 Franklin (925-4671). Russian Samizdat (self-published) Art, thru 4/17.

JAPAN HOUSE—333 E. 47th (832-1155). Daily 11-5, Fri. til 7:30. Treasures of Asian Art from the Idemitsu Collection, Tokyo, thru 3/14.

P.S. 1—46-01 21st Street, Long Island City (784-2084). Photos of selected situations by four, "Critical Perspectives," multi-disciplinary rooms, special projects by Hepper, Le Va, Thomas, thru 3/14.

SPACED—165 W. 72nd (787-6350). Architectural prints and drawings for towns, gardens, buildings from ancient to modern times, thru 3/27.

Photography

PETER CAMPUS—Recent landscapes, 3/9-31. Cooper, 155 Wooster (674-0766).

LOIS CONNER—Platinum/Palladium prints, thru 3/12. Pfeifer, 825 Madison (737-2055).

SANDI FELLMAN—Large-format color, thru 3/27. Meyer, 410 W. Broadway (925-3527).

FOTO—492 Broome (925-5612). Wed.-Sat. 1-6. Dee, Nahyny, Norwich, and surrealist impressions by Pettibone, thru 3/13.

ROBERT GIARD—Portraits and landscapes, thru 3/28. Samuel, 795 Broadway (477-3839).

DAVID HANSON—From his new and published books, 3/13-4/16. Pfeifer, 825 Madison (737-2055).

JILL HARTLEY—Poland, thru 3/19. Greenespring, 72 Greene (925-9565).

ERICH HARTMANN/CHRISTIAN LOUIS—Trains and railways in France by both. Thru 3/31. French Cultural Services, 972 Fifth (570-4400). Mon.-Fri. 10-5.

EVELYN HOFER—Portraits, landscapes, interiors, wedding couples, thru 3/13. Witkin, 41 E. 57th (355-1461).

E.O. HOPPE—Industry, London society; Cockney charlatades in 1921, vagrants, thru 3/31. Photo Center, NYU, 721 Broadway (598-3939).

FRITZ KLEMPERER—Kenya portraits, thru 3/31. 4th Street, 67 E. 4th (673-1021). Sun.-Thurs. 2-8, Fri., Sat. 3-10pm.

JOHN KOSMER—Elusive black images/Members. Thru 4/2. Soho Photo, 15 White (226-4265). Fri.-Sun. 1-6, Tues. 7-9 p.m.

MARK KRATOF—The nude in black and white, thru 4/8. Popular Photography, 1 Park (725-3785). Mon.-Fri. 9-5.

LES KRIMS—Idiosyncratic situations, thru 3/13. Freidus, 158 Lafayette (925-0113).

HEINRICH KÜHN—The German romantic pictorial tradition at the turn-of-the-century/The German avant-garde, 1919 to 1939 by Feininger, Moholy-Nagy, Sander. Thru 3/21. International Center of Photography, 1130 Fifth (860-1777).

GUSTAVE LE GRAY—(1820-1882)—The French military maneuvers at Camp de Chalons, 1857; thru 4/3. Mon.-Sat. 10-6.

DAVID MUENCH—The American West, thru 4/3. Rizzoli, 712 Fifth (397-3712).

PRAKAPAS—19 E. 71st (737-6066). Photomontage from 1919 to 1939 by Hausmann, Magritte, Man Ray, Zwart, others, 3/9-4/17.

SY RUBIN/LARRY SIEGEL—14th street by both, thru 3/21. Midtown-Y, 344 E. 14th (674-7200). Sun.-Thurs. 12-8, Fri. 12-4.

SEEBERGER BROTHERS—Parisians from 1905 to 1945, thru 3/12. French Institute, 22 E. 60th (355-6100). Mon.-Thurs. 10-8, Fri. to 5:30, Sat. to 1:30.

RODNEY SMITH—Classic still life, Bedouins, Welsh farmers; thru 3/27. Gotham Book Mart, 41 W. 47th (757-0367). Mon.-Sat. 10-6.

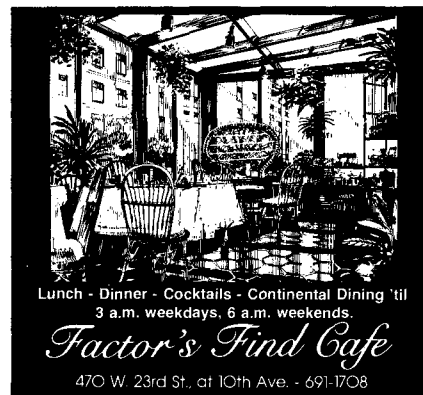
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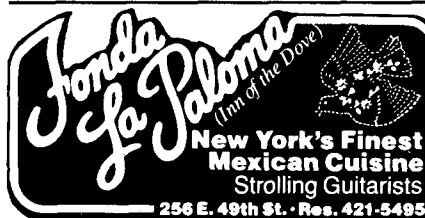
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ART

STEFANOTTI—30 W. 57th (757-6712). The use of photography in various mediums, thru 3/31.

SUZANNE SZASZ—Children and other people/ "Triptych by Connor, Gibson, Harbutt, Uzzle, thru 3/13. Neikrug, 224 E. 68th (288-7741).

Museums

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-4-45; Wed. 10-8; Sat., Sun. 10-5. Contribution \$2.50; children \$1.50. Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India. ... Arthur Ross Hall of Meteorites. ... Seventeenth-Century Suriname Insects. ... The Art of Animal Anatomy; thru April. ... The Museum and the Creative Artist; thru 5/16. ... Ernest Thompson Seton: Naturalist, Artist and Writer. ... Champions of American Sport; 3/19-6/27.

ASIA SOCIETY—725 Park Ave. (288-6400). 10-5, Thurs. 10-8:30, Sun. noon-5. Closed Mon. \$2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Closed thru 4/8.

BRONX MUSEUM OF THE ARTS—851 Grand Concourse (681-6000). Mon.-Thurs. 9-5, Sun. 12:30-4:30. Free. Rolando Briseño; thru 3/22.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. \$1.50 suggested donation. Humor in Japanese Prints; thru March. ... Of Corsets; thru May. ... Gordon House: A Print Retrospective, thru 4/4. ... Brooklyn Before the Bridge; thru 5/31.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. \$1.50; free Tues. after 5. City Dwellings and Country Houses: Robert Adam and His Style; thru 4/11. ... Architectural Fantasy and Reality; thru 5/9. ... Hawaii; 3/9-5/9.

FIRE MUSEUM—104 Duane St. (570-4230). Mon.-Fri. 9-4, Sat. and Sun. 9-2. Free. Located in an old firehouse, and operated by the city's Fire Department, it displays firefighting apparatus of the past and today—uniforms, sliding poles, fire-boat equipment.

FRAUNCES TAVERN MUSEUM—Broad and Pearl Sts. (425-1778) Mon.-Fri. 10-4. Free. A city landmark; period rooms, Washingtonia, etc. ... Twentieth Century Images of George Washington; thru 4/30.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; \$1. Sun. 1-6; \$2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave. at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. \$2. Pioneers of Twentieth-Century Art including Picasso, Braque, Léger, and Mondrian. ... Kandinsky in Munich: 1896-1914; thru 3/21. ... Dan Flavin: environmental fluorescent sculpture; thru 3/14.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. \$2. The Book and Its Cover: Manuscripts and Bindings of the 12th through 18th Centuries. ... The Mamluk Revival: Metalwork for Religious and Domestic Use; thru July. ... Images of Jewish Women; thru 3/14. ... June Wayne: The Dorothy Series; thru 3/14. ... Between Holy and Profane: Xerography by Dina Dar; thru 3/14. ... J. James Tissot: Biblical Paintings; thru 5/6.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. \$3.50. Sackler Gallery for Assyrian Art: sculpture, ivory, stone reliefs. ... American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver. ... André Meyer Galleries for 19th-century art. ... Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard. ... 20th-Century French Drawings from the Robert Lehman Collection; thru 3/14. ... Costume Institute: The 18th-Century Woman; thru 9/5. ... Curators' Choice: Museum Purchases under \$5,000. ... 20th-Century Art: Recent Acquisitions; thru mid-March. ... The new Michael C. Rockefeller Wing: Primitive Art. ... Counterparts; thru 5/9. ... The Cloisters, Fort Tryon Park: Annual Cloisters Christmas display; thru 4/11. ... Radiance and Reflection: Selections from the Medieval Collection of Raymond Pita; thru 9/25.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tues.-Sat. 10:30-5, Sun. 1-5. Free. Lewis Carroll and Alice: 1832-1982; thru 4/18. ... Eric Gill: 1882-1940; thru 4/18.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat. Sun. 11-4.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. \$1; free Tues. eve. Folk Art Treasures from the Permanent Collection; thru 5/16. ... Folk Art Masterpieces: Recent Accessions from The Howard and Jean Lipman Collection; thru 9/19.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. \$1.50. Art and artifacts from North and South America, ancient to modern. ... The Ancestors: Native Artisans of the Americas; thru 3/19.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. \$2. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily.

MUSEUM OF CARTOON ART—Comly Ave., off King St., Port Chester, N.Y. (914-939-0234). Tues.-Fri. 10-4, Sun. 1-5. \$1, children and seniors 50 cents. ... Retrospective: Winsor McCay; thru April.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. Introductions, Greetings and Farewells: Appropriate Attire; thru 5/4. ... Tailored Images: New York Photographs by John Albok; thru 5/4. ... Dolls Magic Journey and Dolls that Traveled, thru 3/14. ... The Big Apple: multi-media history of New York from 1524-1982; thru '84.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. \$2.50. In Perspective, permanent exhibition on development of holography from 1947. ... Light Years IV; thru Nov. ... Contemporary Portrait Gallery. ... "Flux," work by Sam Moree; thru 5/9.

MUSEUM OF MODERN ART, 11 W. 53rd (956-7070). Galleries reopen 3/8.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Arthur Leipzig: Photographs of Jewish Life Around the World; thru 4/4.

NEW MUSEUM—65 Fifth Ave. (741-8962). Mon.-Fri. 12-6, Wed. to 8; Sat. 12-5:30. New Work/New York featuring Butter, Evans, Fekner, Hudson, Julian, Lammie; thru 3/25.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. \$2. The Cries of New York: 21 watercolors painted in the 1840's by Nicolino Calyo. ... The Mayor's House: Gracie Mansion and Other Dwellings; thru June. ... Manhattan Observed: 14 Photographers Look at New York, 1972-1981; thru 4/1. ... George Washington in New York State: The Revolutionary War and the Presidency; thru 5/2. ... MTA Photographs from the Fifth Avenue Coach Company; thru 5/1.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. Two Centenaries: Virginia Woolf and James Joyce; thru 6/30.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future. ... Artists Make Art; thru 4/25. ... Annual Juried Exhibition '82; thru 3/14.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. \$2; free Tues. after 5. 20th-Century American Art: Highlights of the Permanent Collection. ... Selected Paintings and Sculpture Acquired Since 1978; thru 4/4. ... Katherine Schmidt (1898-1978): A Selective View; thru 4/4. ... Robert Smithson: Sculpture; thru 4/18. ... John Cage: Scores and Prints; thru 5/2. ... At Federal Hall, 26 Wall St.: Lower Manhattan from Street to Sky; thru 4/30.

YESHIVA UNIVERSITY MUSEUM, Amsterdam Ave. at 189th St. (960-5825). Tues.-Thurs. 11-5, Sun. noon-6. \$1 adults, 50 cents children. Tradition and Fantasy in Jewish Needlework.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). Next sale 3/24. East, 219 E. 67th St. (570-4141). 3/9 at 10 & 2: Christie's Collectibles II. On view from 3/8.

DOYLE, 175 E. 87th St. (427-2730). 3/10 at 10: 18th and 19th Century American and Continental Furniture and Decorations, Paintings, Silver and Rugs. On view from 3/8.

PHILLIPS, 867 Madison Ave. at 72nd St. (570-4830). Next sale 3/22. 525 E. 72nd St. (570-4842). 3/11 at 11: American, English and Continental Furniture and Decorations. On view from 3/8.

SOTHEBY PARKE BERNET—980 Madison Ave. at 77th St. (472-3400). Mon. by appt. Tues.-Sat. 9:30-5. 3/11 at 10:15 & 2: American Impressionist and 20th Century Paintings, Drawings, and Sculpture. On view 3/8-10. 3/13 at 2: Fine Posters. On view from 3/8. York Ave. Galleries, at 72nd St. (794-3000). Mon. by appt. 9:30-1. Mon. 1-7 Tues.-Sat. 9:30-5. 3/10 at 10:15 & 2: Russian Works of Art. On view from 3/8. 3/10 at 2: Sotheby's Arcade Auction. On view from 3/8. 3/13 at 10:15 & 2: Americana. On view from 3/8.

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-4259)

Lincoln Center: Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424), Library Museum (870-1630), Metropolitan Opera House (580-9830), New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

South Street Seaport, Pier 16, Fulton St. and East River (766-9020)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, March 8

AMERICAN PHILHARMONIC ORCHESTRA, Rohan Joseph conductor; pianist Alexis Weissenberg. Prokofiev's *Romeo and Juliet* Suites 1 and 2, selections; Chopin's Piano Concerto No. 1; Tchaikovsky's Piano Concerto No. 1. Avery Fisher Hall at 8. \$5-\$12.

ANDRE-MICHEL SCHUB, pianist. Works of Bach-Busoni, Debussy, Mendelssohn, Schubert, Liszt. Carnegie Hall at 8. \$6-\$12.

RAPHAEL TRIO—Beethoven Trios in B-flat, Op. 11; in G, Op. 1 No. 2; in E-flat, Op. 70 No. 2; Trio Movement in B-flat, WoO39. Carnegie Recital Hall at 8. \$5.50.

ENID KATAHN, pianist. Works of Beethoven, Ravel, Ginastera, Chopin, Merkin Concert Hall at 8. \$6.

DAVID WECHSLER, flutist, with pianist James Lahti, oboist David Kossoff. Works of Lahti (N.Y. premiere), Copland, Enesco, Hue, Musgrave, Poulenc. Central Presbyterian Church, Park Ave. at 64th St., at 7:30. \$5.

PREMIERE ENSEMBLE—Works of Stravinsky, Tooker (premiere), Schubert. Church of St. Paul and St. Andrew, West End Ave. and 86th St., at 8. \$4 donation.

YEHUDI MENUHIN, violinist, with pianist Leon Pommer. Works of Bach, Beethoven, Brahms. Queens College Colden Center, Kissena Blvd and LIE, Flushing (739-8080), at 8. \$9-\$11.

JACK IRVIN, pianist. Lincoln Center Library at 4. Free.

TAOS TRIO—Trios by Mendelssohn, Shostakovich. St. Paul's Chapel. Broadway at Fulton St., at 12:10. Free.

DORIAN WIND QUINTET—Works of Bach, Milhaud, Beethoven, Berio. Whitman Hall, Brooklyn College, Flatbush and Nostrand Aves. (780-5286), at 8. Free.

Tuesday, March 9

NEW YORK PHILHARMONIC, Charles Dutoit conductor; pianist Yefim Bronfman. Honegger's Symphony No. 3, "Liturgique"; Bartók's Piano Concerto No. 2; Roussel's *Bacchus and Ariane*, Suite 2. Avery Fisher Hall at 7:30. \$6-\$20.

RAPHAEL TRIO—See 3/8.

MANHATTAN STRING QUARTET, with pianist Artur Balsam. Works of Dvorak, Haydn, Ginastera. Merkin Concert Hall at 8. \$6.

PANAYIS LYRAS, pianist. Works of Schumann, Liszt, Scriabin, Medtner, Balakirev. Alice Tully Hall at 8. \$6, \$8.

HARVEY PITTEL TRIO—Works of Bach, Beethoven, Smith (world premiere), Wiedoeft, Jimmy Dor-

sey, Villa-Lobos, Rodby-Ellington. Merkin Concert Hall at 2. \$4.50.

KIM SCHOLES, pianist/**ALISON JONES**, pianist/**CLIFFORD PANTON**, violinist/**ALVIN MCCALL**, cellist. Works of Beethoven, Carter, Hindemith, Mendelssohn. Gathering Space, Harlem School of the Arts, 645 St. Nicholas Ave., near 141st St. (926-4100), at 8. Free.

BONNIE BAGRY, pianist. Lincoln Center Library at 4. Free.

PINGRY SCHOOL ENSEMBLE, Elizabeth, N.J. Renaissance and Baroque music for recorders, brass, and choirs. Trinity Church, Broadway at Wall St., at 12:45. Free.

JOSEPH SWENSEN, violinist, with pianist Jon Kimira Parker. Works of Beethoven, Bartók, Brahms, Smetana, Sarasate. 92nd St. Y at 8. \$6-\$9.

PORTLAND STRING QUARTET—Works of Bloch, Shostakovich, Piston. Christ and St. Stephen's Church, 120 W. 69th St. (725-9812), at 8. \$5.

MUSIC LIVE—Original rock, soul, salsa, jazz. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. \$3.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

PAUL ANKA, in concert. Westbury Music Fair, Brush Hollow Rd., Old Westbury, L.I. (516-333-0533), at 8:30. \$13.50.

Wednesday, March 10

AMADEUS QUARTET—Beethoven's Quartets Op. 127; Op. 59 No. 1. Alice Tully Hall at 8. \$9.50.

MICHAEL LORIMER, guitarist. Works of Bolcom, Albright, Ponce, Brouwer, Villa-Lobos, Bach. 92nd St. Y at 8. \$6.50-\$8.50.

PIERROT CONSORT—Works of Wuorinen, Pleskow, Stravinsky, Sollberger, Davies. Merkin Concert Hall at 8. \$4.

VINSON HILL JAZZ TRIO—Jazz-harmonics. Symphony Space at 8. \$3.

ST. THOMAS CHOIR—Music by Byrd. St. Thomas Church, Fifth Ave. and 53rd St., at 12:10. Offering.

STAGE BAND/CHAMBER JAZZ ENSEMBLE—Works of Basie, Jones, Nestico, Gershwin, Parker. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 5:30. Free.

BARRY SALWEN, pianist. Federal Hall, 26 Wall St., at 12:30. Free.

JOY IN SINGING—Winifred Cecil conducting. Lincoln Center Library at 5:30. Free.

HAROLD STOVER, organist. Works of Franck, Dupré. St. Ann and the Holy Trinity Church, Clinton and Montague Sts., Brooklyn, at 12:30. \$2.

PAUL ANKA—See 3/9.

Thursday, March 11

NEW YORK PHILHARMONIC, Rafael Kubelik conductor; bassoonist Judith Le Clair. Vivaldi's Bassoon Concerto in A; Hindemith's *Symphonic Metamorphosis on Weber Themes*; Dvorak's Symphony No. 7. Avery Fisher Hall at 8. \$6-\$20. Note: An open rehearsal of this program, Thurs. at 9:45 a.m.; \$3.

RADU LUPU, pianist. Works of Mozart, Schubert, Schumann. Alice Tully Hall at 8. \$9.

MALCOLM BILSON, fortepianist/**CLASSICAL STRING QUARTET**, with soprano Susan Robinson, baryton player John Hsu. Haydn program, on original instruments. Merkin Concert Hall at 8. \$8.

LUCY SHELTON, soprano, with pianist Lambert Orkis. Works of Stravinsky, Fauré, Ives, Strauss. Metropolitan Museum at 8. \$8.

PAVLINA DOKOVSKA, pianist. Carnegie Recital Hall at 8. \$5-\$10.

ZOOT SIMS/AL COHN/HANK JONES, other jazz artists in tribute to George Duvivier, who is guest of honor, with surprise guests. NYU Loeb Student Center, 566 La Guardia Pl. (598-3757), at 8. \$7.

GUILD OF COMPOSERS—Premieres of works by Cory, Asarnow, Fennelly, Sir, Suben, Wright. Atlantic String Quartet, mezzo-soprano Beverly Morgan, pianist Robert Pollock. McMillin Theater, Columbia, Broadway and 116th St., at 8. \$5.

ERIC JOHNSON, organist. Grace Church, Broadway at 10th St. (254-2000), at 12:30. Free.

RIVERSIDE STRING QUARTET—Haydn 250th anniversary concert. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

JAY BARKSDALE, bassoonist/**QUINTET OF THE AMERICAS / DREW MINTER**, countertenor. Works of Lebaron, Pollock, Shore, Bland, St. John, Berio. Christ and St. Stephen's Church, 120 W. 69th St., at 7:30. Free.

MANHATTAN BRASS ENSEMBLE, Robert Nagel conductor. Works by Debussy, Gabrieli, Hartley, Kauffmann, Copland, Schuller. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

PHILLIP EVANS, ROBERTA RUST, piano duo. Faculty recital. Works of Schumann, Schubert, Noon, Mamlok (world premiere of two-piano version of Oboe Concerto), Bizet. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

BARGEMUSIC CHAMBER PLAYERS—Beethoven's "Harp" Quartet, Op. 74; Dvorak's Piano Quintet. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. \$6.

JULIUS GROSSMAN ORCHESTRA, with violinist Connie Heard. Works of Chopin, Holst, Mozart, Vivaldi, Wolf-Ferrari. Menorah Center, 871 Bushwick Ave., Brooklyn, at 1:30. Free.

PAUL ANKA—See 3/9.

Friday, March 12

MINNESOTA ORCHESTRA, Neville Marriner conductor; oboist Heinz Holliger, harpist Ursula Holliger. Mozart's Symphony No. 35, "Haffner"; Lutoslawski's Double Concerto for Oboe and Harp (N.Y. premiere); Hummel's Variations for Oboe in F, Op. 102; Sibelius's Symphony No. 5. Carnegie Hall at 8. \$10-\$17.50.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Haydn's Divertimento a Sei in C, "The Birthday"; Janacek's String Quartet No. 2; Barber's Sonata for Violoncello and Piano, Op. 6; Mozart's String Quartet No. 21 in D. Alice Tully Hall at 8. \$10.

NEW YORK PHILHARMONIC—See 3/11.

GUARNERI QUARTET, with violist Ida Kavafian. Works of Mozart, Berg, Beethoven. Metropolitan Museum at 8. \$12.

ANDREE JULIETTE BRUN, pianist. Works of Soler, Beethoven, Chopin, Ravel, Copland-Bernstein, Liszt. Carnegie Recital Hall at 8. \$8.

BOEHM QUINTETTE, with Steven Dibner, Virgil Blackwell, Julie Landsman, Wally Kane. Works of Janacek, Dello Joio (premiere), Wilder, Reinicke (N.Y. premiere). Cooper Union Great Hall, Third Ave. and 8th St., at 8. Free.

SUSAN MINKOFF, flutist/**MARSHA HELLER**, oboist/**RICHARD WASLEY**, clarinetist/**WILLIAM SCRIBNER**, bassoonist/**ALVIN NOVAK**, pianist; also guest hornist. Poulenc program. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. Free.

KOOL AND THE GANG/SKYY/MICHAEL ICEBERG—Radio City Music Hall, Sixth Ave. and 50th St. (757-3100), at 7:30. \$12-\$16.

ABDUL WADUD, cellist. Ensemble and solo works. The Kitchen, 484 Broome St. (925-3615), at 8:30. \$5.

BUCKY PIZZARELLI, JOHN PIZZARELLI JR./AL COHN, JOE COHN—Jazz by fathers and sons. New School, 66 W. 12th St. (741-5667), at 6. \$6.

VILLAGE SINGERS/VILLAGE CHAMBER ORCHESTRA, Mark Mangini and Robert Grehan conductors. Haydn's *Te Deum*; Mozart's *Missa Brevis* in F; Haydn's Overture in D; Mozart's Symphony No. 41, "Jupiter." St. Joseph's Church, Sixth Ave. and Washington Pl. (254-9703), at 8. \$4.

HAROLD EMERT, oboist. Lincoln Center Library at 4. Free.

CHINESE MUSIC ENSEMBLE OF N.Y.—NYU Loeb Student Center, 566 La Guardia Pl. (598-3757), at 8. \$4.

LEORA ROTHCHILD, French horn. Galleria, 115 E. 57th St., at noon. Free.

NEW YORK BRASS QUINTET—Works of Bach, Corelli, Gesualdo, Pliss, Riley, Jan Bach (N.Y. premiere), Hoddinott (U.S. premiere). Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

FRANK MARTORI, pianist. Music Bldg., Lehman College, Bedford Park Blvd. West, Bronx, at noon. Free.

WARREN VACHE, trumpeter. Jazz at Noon, a jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. \$3.

MUSIC & DANCE

PHYLLIS LYND CONCERT PARTY—Evening of American musical-theater songs. Hotel Lexington, at 48th St. (877-8233), at 8:30. \$7.

SEOUL CHAMBER ENSEMBLE—Schubert's "Trout" Quintet; Kodaly's Duo for Violin and Cello Op. 7. Bowne St. Community Church, 143-11 Roosevelt Ave., Flushing (445-0020), at 8. \$3 donation.

DAN RUVIN/TOM GALA/JUDITH FOX—Folk music. Good Coffee House, Brooklyn Society for Ethical Culture, 53 Prospect Park West (768-2972), at 9. \$2.50.

PAUL ANKA—At 8:30. \$16.50. See 3/9 for details.

Saturday, March 13

JUILLIARD STRING QUARTET—Beethoven's Quartets in E-flat, Op. 127; in G, Op. 18 No. 2; in e, Op. 59 No. 2. Alice Tully Hall at 3. \$8, \$9.

NEW YORK PHILHARMONIC—See 3/11.

JOHN CAGE BIRTHDAY MARATHON—See "Happenings," page 89.

DESSOFF CHOIRS, Michael Hammond conductor. Works of Stravinsky, Tchaikovsky. Merkin Concert Hall at 8. \$7.50.

IVAN MORAVEC, pianist. Works of Chopin, Debussy. 92nd St. Y at 8. \$8-\$12.50.

MARILYN HORNE, mezzo-soprano. Brooklyn College Whitman Hall, Flatbush and Nostrand Aves. (434-1900), at 8. \$8.

KOOL AND THE GANG—At 7:30 and midnight. See 3/12 for other details.

DOUGLAS RIVA/CAROLYN SMITH MORGAN, duo-pianists. Duets by American composers. Carnegie Recital Hall at 8:30. \$6.

ALDONA KEPALAITÉ, pianist. Debussy program. Carnegie Recital Hall at 5:45. \$6.

JOSEPH WILLIAMS, tenor, and Company. Variety concert, from opera to Broadway. Carnegie Recital Hall at 2. \$8.

CAROLYN MITCHELL JAZZ TRIO—Citicorp Market at 8. Free.

ANDREW BOLOTOWSKY, flutist, with mime Jane Adler. Tompkins Sq. Library, 331 E. 10th St., at 2. Free.

HARVIE SWARTZ, bassist/**SHEILA JORDAN**, vocalist. Jazz. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. \$5 donation.

MAYDA PRADO, vocalist. Lincoln Center Library at 2:30. Free.

EPHAT MUJURU—Mbira Music of Zimbabwe. Aterative Museum, 17 White St. (966-4444), at 8. \$5.

MADELINE FRANK, violinist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

BRASS ENSEMBLES—Works of Strauss, Heussenstamm, Gabrieli. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

PHYLLIS LYND CONCERT PARTY—Cabaret night, with Kevin Glenn, Morton Allen David, Bruce Vernon Bradley, Phyllis Lynd. Eugenia Room at Sardi's, 234 W. 44th St. (877-8233), at 8:30. \$10.

QUEENS SYMPHONY ORCHESTRA, David Katz conductor; violinist Jaime Laredo, cellist Sharon Robinson. Barber's Violin Concerto; Saint-Saëns's Cello Concerto No. 1; Brahms's Double Concerto for Violin and Cello. Queens College Colden Center, LIE and Kissena Blvd., Flushing (739-8080), at 8:30. \$8-\$11.

MARTHA SCHLAMME, singer. Music of Weill, Porter, Sondheim. Theater in the Park, NYS Pavilion, Flushing Meadow (592-5700), at 8. \$7.50.

PAUL ANKA—At 6:30 and 10:30. \$16.50. See 3/9 for other details.

Sunday, March 14

ELLY AMELING, soprano, with pianist Dalton Baldwin. Music by Mozart, Weldon, Schubert, Wolf, Schumann, Strauss, Fauré, Debussy, Rodrigo, Schoenberg, et al. Carnegie Hall at 3. \$6-\$12.50.

AMADEUS QUARTET—Beethoven's Quartets Op. 1. No. 3; Op. 74; Op. 130. Alice Tully Hall at 8. \$9.50.

AN DIE MUSIK—Works by Mozart, Fine, Haydn (a N.Y. premiere). Merkin Concert Hall at 4. \$6.

CHAMBER MUSIC SOCIETY—At 5. See 3/12.

HARMONIE ENSEMBLE, Steven Richman conductor. Wind chamber music. Merkin Concert Hall at 8. \$7.50.

MEMBERS, N.Y. PHILHARMONIC, Seymour Lipkin conductor; pianist James Tocco. Mozart's Symphony No. 35; Beethoven's Piano Concerto No. 2; Falla's *El Amor Brujo*, excerpts; Chopin's Piano Concerto No. 1. Benefit, Shaare Zedek Hospital in Jerusalem. Carnegie Hall at 7:30. \$6-\$55.

TOKYO STRING QUARTET—Hunter College Assembly Hall, 69th St. east of Park Ave. (586-4680), at 2:30. \$4-\$6.

CHARLAE OLAKER, soprano, with pianist Marjorie Lee. Works of Handel, Strauss, Debussy, Dello Joio, Granados. Carnegie Recital Hall at 5:30. \$5.

ARA GEVORKIAN, TSOLINE HAJIAN, pianists. Works of Beethoven, Khachaturian, Chopin, et al. Carnegie Recital Hall at 8:30. \$6.

BRADY MILLICAN, pianist. Works of Schumann, Martinu, Chopin. 92nd St. Y at 3. \$6-\$8.50.

JEFFREY SWERDLOW, guitarist. Faculty recital, Hebrew Arts School, Ann Goodman Recital Hall, 129 W. 67th St. (362-8060), at 3. Free.

GREEN RIDGE BOYS—Bluegrass band. Centerfold, 263 W. 86th St. (866-4454), at 7:45. \$3 donation.

L'ENSEMBLE—Burden Mansion, 7 E. 91st St. (222-8210), at 5. \$7.50.

SHERWOOD GOFFIN, folksinger-cantor/**JUDEAH**, rock spiritualists/**IRA SILBER'S RUACH** At Lamport Auditorium, Yeshiva U., 2540 Amsterdam Ave. (928-7000), at 8. \$7.50.

MUSIC LIVE—See 3/9.

MANHATTAN BRASS QUINTET—Citicorp Market at 1. Free.

DANIEL LENTZ, composer-pianist, in N.Y. premiere of his *Wolf Is Dead*. Choreographer Pauline Koner, dancer Evelyn Shepard, in Koner's *Cassandra* and *Two Solitary Songs*. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 3. \$5.

BARGEMUSIC CHAMBER PLAYERS—At 4. See 3/11 for other details.

QUEENS SYMPHONY—At 3. \$9, \$10. See 3/13 for other details.

PAUL ANKA—At 7:30. \$16.50. See 3/9 for other details.

CONCERTS IN CHURCHES AND TEMPLES—David Langlitz, trombonist; Sheila Simpson, pianist. Works of Marcello, Steampfli, Berio, Debussy, Albéniz, Hindemith. Community, 40 E. 35th St., at 3. Free. . . Julius Grossman Orchestra. See 3/11 for program. Congregation B'nai Jacob, 3715 Glenwood Rd., Brooklyn, at 2:30. Free. . . Organist Robert MacDonald. Congregation Emanu-El, Fifth Ave. and 65th St., at 2:30. Free. . . Soprano Barbara Christopher and friends. Solo chamber works. Epiphany, 1393 York Ave., at 3. \$3. . . St. Luke's Chamber Ensemble. Works of Beethoven, Roussel, Mozart. Gustavus Adolphus Lutheran, 155 E. 22nd St., at 3. \$3. . . Choir, soloists, Jack H. Ossewaarde conductor. Rossini's *Stabat Mater*. St. Bartholomew, Park Ave. and 51st St., at 4. \$3. . . St. Ignatius, West End Ave. and 87th St. At 4: mezzo-soprano Lisa Polite, pianist Barry Farber; works of Handel, Brahms, Schubert; \$5. At 8: tenor David Ronis, pianist Bruce Norris; works of Wolf, Britten, Duparc; \$5. . . Cappella Nova, Richard Taruskin director. *Christus Surrexit*, a 15th-century Mass for Easter. St. Joseph's, Sixth Ave. at Washington Pl., at 7:30. \$7. . . Estelle Parnas Oringer, pianist. Works of Mendelssohn, Franck, Schumann, Engel, Granados. St. Peter's, Lexington Ave. and 54th St., at 2. \$5 donation. . . St. Thomas, Fifth Ave. and 53rd St. At 4: St. Thomas Choir, music of Ayleward and Purcell; offering. At 5:15: organist Wayne N. Earnest. Free.

Opera

Metropolitan Opera At the Metropolitan Opera House

THRU APRIL 17—Mon., 3/8, at 7:30: Offenbach's *Les Contes d'Hoffmann*; Riccardo Chailly conducting (debut); with Domingo, Welting, Eda-Pierre, Troyanos, Howells, Devlin, Michel Senechal (debut), Velis, Macurdy, Kraft, new production—director, Otto Schenk; sets by Schneider-Siemssen; costumes by Gaby Frey (debut); lighting by Wechsler. 3/9 at 8: Verdi's *La Traviata*, Rescigno conducting; with Malitiano, Ciannella, Ellis. 3/10 at 8: Rossini's *Il Barbiere di Siviglia*, Davis conducting; with Battle, William Workman (debut), Blake, Capocchi, Montarsolo, Di Franco. 3/11 at 8: *Les Contes d'Hoffmann*; same as 3/8. 3/12 at 8: *La Traviata*; same as 3/9, except Cortez for Ciannella. 3/13 at 2: *Il Barbiere di Siviglia*; same as 3/10 (broadcast on WQXR). 3/13 at 8: Verdi's *Il Trovatore*, Conlon conducting; with Amara, Cortez, Bini, Clark, Kavrakos.

New York City Opera At the New York State Theater

THRU 5/2—Tues., 3/9, at 8: Verdi's *La Traviata*, Salsky conducting; with Anderson, Evans, Cossa. 3/10 at 8: Mozart's *Le Nozze di Figaro*, Pallo conducting;

with Vaness, Hynes, Pelle, Diaz, Stone, Sullivan. 3/12 at 8: Montemezzi's *L'Amore dei Tre Re*, Mauceri conducting; with Neblett, McCray, Fredricks, Ramey. 3/13 at 2: Bellini's *I Puritani*, Alcantara conducting; with Putnam, Aler, I. Patrick Raftery (debut), Diaz. 3/13 at 8: Puccini's *Madama Butterfly*, Effron conducting; with Haddon, Christin, Stewart, Stone. 3/14 at 1: Bizet's *Les Pecheurs de Perles*, Bergeson conducting; with Christos, Hadley, Titus, Brown. 3/14 at 7: Verdi's *Rigoletto*, Lewis conducting; with Rolandi, Burchinal, Price, Martinovich.

Other

SIMON BOCCANEGRA, by Verdi. Bel Canto Opera, John MacCauley conducting. Robert F. Wagner School, 220 E. 76th St. (535-5231). 3/13 at 7:30; 3/14 at 3. \$7.50.

ANDREA CHENIER, by Giordano. Amato Opera, 319 Bowery at 2nd St. (228-8200). 3/13, 3/20 at 7:30. 3/14, 3/21 at 2:30. \$7.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). 3/10-21, Gilbert and Sullivan's *H.M.S. Pinafore*. Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed. and Thurs., \$6.50-\$11; Fri.-Sun., \$7-\$12.

THE IMPRESARIO, by Mozart/**ITA**, by Donizetti/**GIANNI SCHICCHI**, by Puccini. Triple bill, by Scovasso Opera Co. United Methodist Church of Sheepshead Bay, 3087 Ocean Ave., Brooklyn (336-7931). 3/13, 3/20 at 8; 3/14, 3/21 at 3:30. \$4.

DON PASQUALE, by Donizetti. Regina Opera, Regina Hall, Twelfth Ave. and 65th St., Brooklyn (232-3555). 3/13 at 8; 3/14 at 4. \$4.

AFTER DINNER OPERA CO.—"A Revolutionary Celebration," Early American opera excerpts. Federal Hall, 26 Wall St. 3/8 at 1:15; 3/9, 11, 15, 16, 19, 29, 30 at 10:30 and 1:15. Free.

Dance

PETER ANASTOS/HELEN THORINGTON—Collaborative modern works. Premiere of *The Big Bang*. Bessie Schönberg Theater, 219 W. 19th St. 691-6500. 3/8 at 8. \$5.

BOUQUET—By Pierre Deloche, Yves Musard, and Elizabeth Schwartz: *Dancing Sounds*, *To Whom It May Concern*, and *Between*. White Dog Studio, 54 White St. 732-7832. 3/12-14 at 8:30. \$4.

MARIA BENITZ SPANISH DANCE COMPANY—Aaron Davis Hall, City College of New York, West 134th St. & Convent Ave. 690-4100. 3/12, 13 at 8; 3/14 at 3. \$4.

JOHANNA BOYCE, a performance of *Incidents (in coming of age)*, with songs by Jack Eric Williams. Bessie Schönberg Theater, 219 W. 19th St. 924-0077. 3/11, 12, 13, 15, at 8; 3/14 at 3. \$5.

JEAN CHURCHILL, premiere of her *Mr. Green, in the Ballroom*, with *The Lead Pipe*, weaving together the music of *Rigoletto*, and the spoken word. Newfoundland Theater, 6 W. 18th St. 924-0077. 3/11-13 at 8, 3/14 at 3. \$5.

GARY DAVIS DANCES—His own solo works—*Poem*, *Solitary Rite*, *Bourree*, *Dog*, and *It Takes Balls To Be a Bullfighter*. Merce Cunningham Studio, 463 West St., 11th floor (431-3651). 3/9, 10 at 9. \$5.

GAIL DONNENFELD—Solo *No Immediate Deadline Or In a Eye*, 9 Murray St. East Elevator, 6th floor (964-4521). 3/13, 14, 20, 21, 27, 28, at 8. \$4.

DAVID GORDON/PICK UP CO.—Featuring Valda Setterfield. Gordon's Studio, 541 Broadway, 279-4200. 3/10-14, 17-21 at 8:30. \$4.

JOAN LOMBARDI DANCE COMPANY—Premiere of *Mnemosyne*, a group work for seven dancers set to an original score for clarinet, piano, and bass by Peter Winkler. Emanu-El Midtown YM-YWHA, 344 E. 14th St. (673-2207). 3/13, 14 at 8. \$6.

NON-FICTION DANCES, with the Improvisational Dance Ensemble and guest artists. *Family Portraits* and *Waiting Room*. Performance Loft, 46 Warren St. (732-3149). 3/12-14, at 8. \$5.

PAULINE KONER/EVELYN SHEPARD—See Concerts, 3/14, under "Daniel Lentz."

RIVERSIDE DANCE FESTIVAL—3/10, 12 at 8; 3/13, 14 at 2. Contemporary Chamber Ballet of Caracas, American debut of a company from Venezuela, featuring John Butler's ballet *Othello*, and works by the Company's artistic director, Maria Barrios. . . 3/11, 13, 14 at 8, Tandy Beal and Company, with works by dancer / choreographer Beal. . . Riverside Church, the Drive at 120th St. (864-2929). \$5.50.

ENDO SUANDA—Sundanese (West Javanese) masked dance. Hunter College, 69th St., east of Park Ave., at 2:30. \$4.

OTHER EVENTS

Happenings

GERSHWIN DAY, a celebration of George and Ira Gershwin, will open a month-long exhibition of memorabilia, posters, paintings, sculpture, letters, and more—George Gershwin can be heard playing his own music on old piano rolls—at Brooklyn College's Boylan Hall, Room 2147, on the campus at Bedford Ave. and Ave. H. The special date is 3/8, and it begins at 12:15 in the Student Center with a Humanities Colloquium on Gershwin. At 3, a concert and lecture, and at 5:30, the exhibition opens, to continue through 4/5, Mon.-Wed. noon-5; Thurs. 4-8; Sun. noon-4. Free. Phone 780-5163 for details of the opening events.

JOHN CAGE BIRTHDAY MARATHON—It's another wall-to-wall concert at Symphony Space; 3/13, 11 a.m.-midnight. John Cage and Friends will hold forth in honor of the composer's 70th birthday. Merce Cunningham will dance, Cage will read and perform his own works, dating from 1933 to 1978. David Tudor, Sheila Schonbrun, Yvar Mikhashoff, Nam June Paik among many others will be on hand. Broadway at 95th St.; and it's free.

MAPLE SUGAR FESTIVAL—See "Children," below.

ISRAEL FOLK DANCE AND ARTS FESTIVAL—Dance groups and choral groups will perform, to visual effects and narrative, with "100 Years of Resettlement of the Land of Israel" as the theme. Town Hall, 123 W. 43rd St. (840-2824); 3/14 at 4 and 7:30. \$7.50, \$9.

CENTRAL PARK TOUR—3/14: The Central Park Heritage National Recreational Trail. Meet at 2, at the Dairy, west of the Zoo at Fifth Ave. and 65th St. Free.

ROOSEVELT ISLAND TOUR—Walk along with Adventure on a Shoestring (265-2663). 3/14, meet at 3 NW corner 59th St. and Second Ave., for Tramway ride to the Island. \$4.50, plus \$1.50 for Tramway.

REGULARLY SCHEDULED TOURS—Garden tours at Wave Hill, Independence Ave. and 252nd St., Bronx (549-2055). Every Sun. at 2:15; meet at the greenhouse; free. The Wetlands trails, at Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (229-4000). You can see pheasant, geese, early spring flowers, along this tidal estuary. Every Sun. at 1; meet at the gate; free.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). \$3.90; children, \$2.

WORDS ON CRAFTS—The 92nd St. Y series continues 3/14, at 2:30, with Martha Banyas slide-lecturing on new directions in contemporary enamels. \$3.75. Out to Staten Island's Snug Harbor (448-2500), for Alan Fitchett's demonstration talk on "The Art of Marquetry." 3/11 at 7:30; free.

WORDS BY AND ABOUT WOMEN—"Rethinking Our Lives: Contributions of Feminist Scholarship" is the theme of a panel evening, 3/11 at 7:30, at Cooper Union, Third Ave. and 7th St. (280-2067 for details). Alice Kessler-Harris, Elizabeth K. Minnich, Catharine R. Stimpson, Ana Celia Zentella are panelists, and Elizabeth Janeway is moderator. Free.

CUSTOM-CAR AND VAN SHOW—220 hot rods, antiques, go-karts, cycles, American Graffiti cars, customized models of all kinds. Nassau Coliseum, Uniondale, L.I. 3/12, 6-11; 3/13, noon-11; 3/14, noon-9. \$5; children under 12, \$2.

Sports

HOCKEY—Rangers, Madison Square Garden (564-4400), \$8, \$11. 3/10 at 7:35, vs. Philadelphia. 3/14 at 7:35, vs. Washington. Islanders, Nassau Coliseum, Uniondale, L.I. (516-794-4100), \$12-\$18. Next home game: 3/20 at 8:05, vs. St. Louis.

BASKETBALL—Knicks, at Madison Square Garden (564-4400), \$6-\$14. 3/9 at 7:35, vs. Utah. 3/13 at 8:05, vs. Washington.

SOCCER—N.Y. Arrows, at Nassau Coliseum, Uniondale, L.I. (516-222-0224), \$6-\$16. Next home game: 3/19 at 8:05, vs. Cleveland.

BOXING—Golden Gloves bouts. Semi-final matches. Felt Forum (564-4400). 3/9, 3/10 at 8. \$6.50-\$8.50.

KARATE—All-American Open Championships in Karate, Kung Fu, Tae Kwon Do, more. Felt Forum

(564-4400), 3/13 at 8:30. Preliminary bouts at 8 a.m., also form displays. \$7-\$20.

RACING—The thoroughbreds are at Aqueduct. Daily except Tues. Post time, 1 p.m. \$2.

Children

RAZZMATAZZ AND ALL THAT JAZZ—Little Orchestra Society Happy Concert for Young People, Dino Anagnost conductor; features Gershwin's *Rhapsody in Blue*. Avery Fisher Hall, Lincoln Center (757-5496), 3/13 at 11 and 1. \$5-\$9.

MR. EGGBEATER AND THE SOCK THIEF—Puppet show about a stolen birthday cake. Eric's Restaurant, 1700 Second Ave. at 88th St. (543-8500). Sat. and Sun. at 1 and 2:30. \$2.50.

THE SECRET CIRCUIT, a musical by Judith Martin, directed by Rod Rodgers. Brooklyn Philharmonia, Ronald Isaac conducting. BAM, 30 Lafayette Ave., Brooklyn (636-4120). 3/13 at 3. \$3.

A BRIDGE OF DREAMS—Storytelling program. 3/14 at 11 a.m.: Peninnah Schram in "One Generation Tells Another." 92nd St. Y, Lexington Ave. (427-6000). \$2.50.

ONCE UPON A PLANT—Storytime at the Brooklyn Botanic Garden, 1000 Washington Ave. (622-4433). 3/13 at 1. Free.

SPRING CARNIVAL, with games, movies, favors, prizes. All Souls School, 1157 Lexington Ave., 79th-80th Sts. (988-7100) 3/10, 11-2:30. \$3 includes a balloon and six activities tickets.

SONG OF THE SOUTH—Old Disney live-cartoon film. Park East ESHI Day School, 164 E. 68th St. (737-6900). 3/14 at 2. \$2.

MAPLE SUGAR FESTIVAL—Demonstrations at an old-fashioned sugar camp, in the style of the 1850s-90s, with Indian and Colonial tools. Wave Hill, Independence Ave. and 249th St., Riverdale (549-2055). 3/13 noon-4:30. Free; adults \$1. Note: At 1, an interpreter for the hearing-impaired will meet visitors at 1 at the gate.

CAPTAIN BOOGIE AND THE KIDS FROM MARS—A rock 'n' roll space odyssey, in a special appearance at Williamson Theater, College of Staten Island (462-3525). 3/14 at 1 and 3. \$3.50.

ARCADE—Exhibition of 25 life-size marionettes, which visitors can help manipulate from a central control. NYU Merrill Hall, 90 Trinity Pl., 3/8-4/3. Mon.-Fri. 9 a.m.-9 p.m.

PURIM CONCERT, with Hanabelle the Clown, a magic show, songs, and more. Workmen's Circle Bldg., Chanin Auditorium, 45 E. 33rd St. (889-6800). 3/13 at 11 a.m. Free.

PUPPET AND MAGIC THEATRE, with Arnold Kolodner. 78th St. Theatre Lab, 236 W. 78th St. (595-0850). Sun. at 2. \$4.

UKRAINIAN PYSANKA, those beautifully "dyed" Easter eggs popular in Eastern Europe, will be shown at the Ukrainian Museum, 203 Second Ave. for the next several weeks. Workshops, free for ages 6-12, will be given 3/14, 3/20, 3/27 10-12 and 1-3. 4/10, a demonstration between 1 and 5.

JUAN BOBO—Musical puppet show. Repertorio Espanol, 138 E. 27th St. (889-2850). Wed at 11 a.m. \$3.50.

CABARET FOR KIDS—Clowns, jugglers, magicians. City Lights N.Y., 347 Amsterdam Ave. (76th-77th Sts.) (580-1368). Sun. 12-2. \$4. Hot-dog, pizza menu \$2-\$5.

MICHAEL TAUBENSLAG PRODUCTIONS—3/14, 3/21: "Cinderella," at 1; "Pinocchio" at 2:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). \$3.

EEYORE'S BOOKS FOR CHILDREN—2252 Broadway at 81st St. (362-0634), and 1066 Madison Ave. at 81st St. (988-3404). Sun. story hours; free, with refreshments. 3/14: "To All Elves and Leprechauns," stories for St. Patrick's Day by Kathy Shea. At 11 a.m. West Side, 12:30 East Side.

THE ALICE-IN-WONDERLAND GAME, musical with audience participation. On Stage, Children!, at Hartley House Theater, 413 W. 46th St. (246-9872). Sat. at 1:30 and 3:30. \$2.50, adults \$3.50.

PUSS IN BOOTS—Lea Wallace Puppets. Gramercy Puppet Theater, Moravian Church, 154 Lexington Ave. at 30th St. (254-9074). Sat. at 2. \$2.50.

ADVENTURES IN STAR WORLDS—Nicolo Marionettes. New York Stage Works, 15 W. 18th St. (691-9106). Sat. at 1, Sun. at 1 and 3. \$3.50. Res. necessary.

CINDERELLA—Academy Arts Theatre Co., 931 First Ave. at 51st St. (486-1431). Sat. at 2. \$2.

THE THREE LITTLE PIGS, by Penny Jones & Co. Puppets. Greenwich House Music School, 46 Barrow St. (924-4589). Sun., except 3/21, at 1:30 and 3. \$3. Reserve.

RUMPELSTILTSKIN—Nicolo Marionettes, at New York Stage Works, 15 W. 18th St. (691-9106). Sat. at 1, Sun. at 1 and 3. \$3.50 (reservations a must).

SUZANNE'S FOREST FANTASY, by Alice May's Puppets. Origami Center, 31 Union Square West (255-0469). Sun. at 2. \$2.

THE LITTLEST CLOWN, with the Pixie Judy Troupe. Pix's Place, at Wednesday's, 210 E. 86th St. (838-4346). Lunch, show, and "disco" dancing for the family. Every Sat., from noon. Show and dancing, \$9.95. Lunch: children, \$5; adults, \$7.

CAPTAIN BOOGIE AND THE KIDS FROM MARS—A rock 'n' roll space odyssey. Truck and Warehouse Theater, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30. \$2.50; adults \$3.50.

ANDROCLES AND THE LION—A musical by First City Co., Riverwest Theater, 155 Bank St. (243-0259). Sat., noon and 2. \$3; adults \$5.

LITTLE PEOPLE'S THEATER CO.—"Goldilocks," Sat. and Sun. at 1:30. "Humpty Dumpty Falls in Love," Sat. and Sun. at 3. "Flash Gordon Saves the Universe," Sat. and Sun. at 11 a.m. Courtyard Playhouse, 39 Grove St. (765-9540). \$3 for 1:30 and 3 shows, \$2 for 11 a.m. show. Reserve.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). 3/13 at 1:30: "The Rabbit Who Wanted Red Wings," by the Nifty Puppeteers. \$2. At 2:40, Please Touch demonstration; \$1. 3/14 at 3: Orpheus Chamber Singers, "Catch a Tune: From Round to Fugue," music from 1500's to today; \$2.

KIDS' DAY AT THE MARKET—Citicorp, Lexington Ave. and 54th St. 3/13 at 11 a.m.: "Song and Story," with Sally Logeman. Free.

ALFRED MEETS THE PRINCESSES—Children's Improv. Co., at New Media Rep. Co., 203 E. 88th St. (860-8679). Sat. at 3:30. \$3; adults \$3.50.

13TH STREET REPERTORY COMPANY—"The Emperor's New Clothes," a musical; Sat. and Sun. at 1. "The Snow White Show," a musical; Sat. and Sun. at 3. 50 W. 13th St. (675-6677). \$2.50.

ME? TARZAN?—A marionette musical at Central Park's Marionette Theater, nearest CPW and W. 81st St. Reservations required (988-9093). Sat. at 10:30, 1 and 3. \$1.50.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, a bunny rabbit, and audience participation. David Regal and his illusions are an added attraction thru March. Sat. and Sun. at 1, 2:30, 4. \$4 (reservations required; all adults must be accompanied by a child).

CHILDREN'S "NIGHTCLUB" REVUES—"Youngstars," a showcase with children from TV, Broadway, etc. At Something Different, 1488 First Ave. near 78th St. (570-6666). Sat. at 7, Sun. at 3 and 5:30. \$4 minimum, \$2 cover. "The Early Show," performed by children ages 7-15. At The Fives, 555 W. 57th St. (757-4303). Sat. at 2 for brunch, show at 3. \$4 minimum, \$4 cover.

METROPOLITAN MUSEUM—Fifth Ave. and 82nd St. (879-5500). Pay-what-you-wish admission. In the 2nd-floor Children's Bookshop: Sat. and Sun. at 3: Storytime.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). 1-5 Wed.-Fri. and Sun. 11-5 Sat. \$1, adults \$2. Multimedia museum. Games, demonstrations, etc. Also after-school workshops in many subjects. Story Theater, tales and games for ages 4-8. Wed. at 2, Thurs. at 3:30. New exhibit: To Catch an Image, thru 5/31. Early viewing devices, old cameras, film sculptures, photographic sculptures and flip-books, films. Sat. workshops in Comic Book Art, at 2:30. 3/13: Gesture Drawing. 3/14: animated film from Canada.

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2060). Tues.-Fri. 3-5; Sat. Sun. 1-5. 50 cents, adults \$1. Special exhibit: Once Upon an Island, highlighting four of the ethnic groups that settled here. 3/13 at 2: Amusement Park Lark, a workshop based on old New York parks, and the making of dioramas. 3/14 at 2: Three short films with unusual soundtracks. Each program free with admission to museum.

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

JAZZLINE 423-0488.

Call for latest information as to when and where they're playing.

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 3/12, 13, Jaki Byard Trio. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 10. Thru 3/14, Clark Terry Quartet. 3/16-21, Ernestine Anderson & Trio. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 3/12, 13, An Evening with Sweet Honey in the Rock. No credit cards.

CHILIE'S—142 W. 44th St., 840-1766. Chili parlor with entertainment by blues singers. 3/10, Maura McCabe; Richard Bangege. 3/12, Jamboree; Mike Barr & Pete DiGiovanni. 3/13, Robin Carol; The Sal Ritz Band. 3/17, George & Craig. AE, CB, DC, MC, V.

THE COOKERY—University Pl., at 8th St., 674-4450. Sun., singer pianist Arthur Siegel. Thru 3/20, legendary "street singer" Arthur Tracy. Mon.-Sat. at 9 & 11. MC, V.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Balaban & Cats. Mon.-Sat., 8:30-2 a.m. 3/14, Glenn Zotola with the John Bunch Trio. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 3/9-14, McCoy Tyner Quintet, nightly at 9 and 11, with extra shows on Fri. & Sat. at 1 a.m. AE, MC, V.

R.T. FIREFLY—Bleecker St. at Broadway, 254-3130. Small room with a restaurant upstairs. 3/8, Geoff Bradford & The Sensitive Guys. 3/9, Cries; The Spokes. 3/10, X-Tra; Fitz. 3/11, Reggae Night. 3/12, The Drongos. 3/13, Richard Lloyd Quartet. 3/15, The Brightons; Historic Doubts. 3/16, The Mundanes. Showtimes at 10:30 & 12:30. No credit cards.

FOLK CITY—130 W. 3rd St., 254-8449. 3/11, Guy Van Dusee and Billy Novick. 3/12, Peter Stampfel and the Bottle Caps. 3/13, The Irish Tradition. 3/17, Touchstone. Shows at 9:30 & 11. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel entertainment. 3/7, 14, Hilton Ruiz with Arthur Barron, Alex Blake, Steve Berrios. 3/8, 15, Bob Cunningham and Bross Townsend. 3/9, 10, Roseanna Vitro. 3/11-13, Wendel Stuart. 3/16-18, Amina Claudine Myers. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. & Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Joe Puma Trio featuring Alicia Sherman. Mon.-Sat., 7-10, pianist Don Golson. Sun., 5-10, singer pianist Brooks Kerr. AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. Music Room: 3/10-22, jazz singer Dardanelle nightly at 6:30 & 8, except 3/15. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1:00 a.m., The Marty Napoleon Trio, play for dancing, alternating with pianist Bob Curtis. Sun. 4-midnight, Roger Paige Trio & Mon. 7:30-12:30, Roger Paige Trio alternating with Phil Della Penna. AE, DC, MC, V.

JAZZMANIA—40 W. 27th St., 532-7666. A loft with living-room environment, plus music & dancing. 3/12, 13, Montego Joe Percussion & Dance Troupe. No credit cards.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with

music starting at 10. 3/9-13, pianist Tommy Flanagan with Rutus Reed on bass. Sun. & Mon. pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Jazz club. 3/8, 9, Joe Chambers Quartet with James Spaulding, Curt Lightsey and Gene Perla. 3/10-13, Dave Liebman; Richie Beirach Quartet with George Mraz and Al Foster. 3/14, Cecil Taylor Expanded Unit. 3/15, The James Newton Flute Quartet. AE, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. Thru 3/27, Mel Tormé returns Mon.-Thurs. at 9 & 11; Fri. & Sat. at 10 & midnight. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 3/13, jazz pianist Steve Allen, two sets Tues.-Sat. beginning about 9:15. Mon., The New Orleans Funeral & Ragtime Band. 3/16-4/3, Bill Henderson. AE, DC, MC, V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano. Wed., Alan Russell's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Dixieland Jazz Babies. Sat., Saturday Night Stompers. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 3/17, 18, U2. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 9:30, 11:30. 3/8, 15, Ed Palermo Big Band. 3/9, Connie James with Allen Gumbs, Howie Grate, Hank Grate. 3/10, Lesette Wilson and Projekt 1. 3/11-14, Ron Carter, Kenny Barron, Art Taylor, Slide Hampton. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 3/9, Amaranth & Max Navarre. 3/10, Sandy Hack. 3/11, Robert I. 3/12, No Laughing. 3/13, Schreiner - Lapierre. 3/14, Tickets. AE, MC, V.

SOUNDSCAPE—500 W. 52nd St., 581-7032. 3/12, Karen Borca Band. 3/13, Daniel Ponce; Afro-Cuban Percussion Ensemble. 3/16, Marilyn Crispell.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 1-5. Doc Cheatham, Sun., 3-7. 3/8, Jimmy Madison. 3/9-13, David Schnitter. 3/14, 15, 21, 22, Ken Werner. 3/16-20, Hannibal Marvin Peterson Sextet. AE, MC, V.

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with entertainment. Thru 3/13, singer Lenny Welch. Tues.-Sat., at 10 & midnight. (Free parking!) AE, DC, MC, V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Salsa meets jazz every Mon. 3/15, Orchestra Harlow and Manny Oquendo's Libre. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 3/8, 15, Mel Lewis Big Band. 3/9-14, Arthur Blythe Quartet. 3/16-21, Zoot Sims Quartet. No credit cards.

Country/Western

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. 3/8, New Riders of the Purple Sage. 3/9, Carl Perkins. 3/10, Vassar Clements. 3/12, 13, White Water and Shawn Colvin. 3/14, Son Seals and Merle Kilgore. 3/15, Danny Joe Brown and Billy Hancock. 3/16, Jonathan Edwards. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. AE, DC, MC, V.

SUNDOWN—227 E. 56th St., 755-1725. Country & Western music plus dancing nightly, from 8-4 a.m., shows at 10. 3/8, The Chance Band. 3/9, Gabe Johnson and The Trailhands. 3/10, 14, Blackwater. 3/11, Prairie Fire; Riders in the Sky. 3/12, 13, Blackwater; Prairie Fire. 3/15, The Jim Lauderdale Band. No credit cards.

Comedy/Magic

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and Bill Maher. AE, MC.

DANGERFIELD'S—1118 First Ave., 593-1650. Comedian Dennis Blair, Mon.-Sat. at 9:30 and midnight. Sun. at 9:30, talent showcase. AE, CB, DC, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Professional magicians appear Fri. & Sat. Thru 3/14, illusionist Eric DeCamps. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment 9:30-3 a.m. by comedians Mel Martin, Cozart and Roberts, and Jamie de Roy. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed., Pamela Smith. Thurs., Guy Davis. Fri. & Sat. mentalist Marvin Bakalar. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

CACHACA—403 E. 62nd St., 688-8501. Dining room, plus dancing to authentic Brazilian pop music, with singer and trio after 11. Before 11 and between sets, American and Brazilian disco and carnival music. Open nightly except Mon. from 8-4 a.m. AE, CB, DC, MC, V.

ELECTRIC CIRCUS—100 Fifth Ave., 989-7457. A three-level complex, featuring disco, light show, local bands, live acts, everything! AE.

EL MOROCCO—307 E. 54th St., 752-2960. Elegant dining and dancing to the music of Tony Curcio and his orchestra, Fri.-Sat., from 9-1 a.m. AE, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. AE, CB, DC, MC, V.

ONDE'S—160 E. 48th St., 752-0200. Split-level supper club. Scott Russ & Honey Jackson Duo play, for listening/dancing nightly (except Sun.) from 8. In the Lounge: pianist-singer Baba Mota. AE, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. New club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed.-Sun. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Tues., Thurs., Sat. & Sun. from 2:30; Fri. from 6:30. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephan Donet Trio, Mon.-Sat. from 7:30. AE, CB, DC, MC, V.

Floor Shows

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret Tues.-Sat. 3/9, Teri Lynn Paul. 3/10-13, Juanita Fleming. 3/17, 18, Vanessa Campbell. AE, MC, V.

CHATEAU MADRID—48th St. & Lexington Ave. (in the Hotel Lexington). 752-8080. "Carnivale

NIGHTLIFE

Musicales" nightly at 9:30 & midnight, on Sat. 8:30, 11:30, & 1:45 a.m. Closed Mon. Flamenco Suite: An authentic Flamenco featuring dancers singers, and guitarists, from 9:30. AE, CB, DC, MC, V.

CLUB IBIS—151 E. 50th St., 753-3884. Continental restaurant with exotic decor. 3/9-14, Shelley Berman twice nightly 9 & 11:30, except 3/8, Tammy Grimes. Upstairs: El Sultan, with bellydancers and mid-Eastern musicians, continuously from 10:30. AE, CB, DC, MC, V.

DARVISH—23 W. 8th St., 475-1600. Middle Eastern restaurant with two floor shows featuring singers and bellydancers, plus dancing, every night but Mon. Shows at 10:30 & 1:30. AE, CB, DC, MC, V.

EL AVRAM—80 Grove St., 243-0602. Kosher Israeli-Mediterranean restaurant/nightclub, featuring a revue with Israeli singers and bellydancers. Two shows nightly. Closed Mon. & Fri. AE, DC, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. 3/8-13, singer Marta Sanders. AE, DC, MC, V.

LA CHANSONNETTE—890 Second Ave., 752-7320. French restaurant, with Rita Dimitri singing Piaf-Brel-Amavour, Mon.-Sat. Stanley Brilliant Trio for romantic music. AE, CB, DC, MC, V.

THE NEW BALLROOM—253 W. 28th St., 244-3005. Restaurant/cabaret. 3/8, Gadi Elon. 3/9, 10, The Widespread Jazz Orchestra. 3/11-13, David Little; High Heeled Women. 3/14, 15, Galt McDermont. AE, MC, V.

ONCE UPON A STOVE—325 Third Ave., 683-0044. Skylight Room for dining & drinking. Upstairs in the Valentine Room, Mon.-Thurs. at 8, "From High Atop The Altona Motor Hotel" a musical romp through the 20's, 30's and 40's. Talented waiters & waitresses perform Fri. & Sat., at 8 & 11. AE, DC, MC, V.

O'NEALS' TIMES SQUARE—147 W. 43rd St., 869-4200. Broadway: 3/11-13, Patrick Jude. Thurs.-Fri. at 11, Sat. 11 and 1 a.m. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. 3/9, Val Ryder. 3/10, 11, Shellen Lubin. 3/14, Vickie Phillips. 3/15, Jim Litt. 3/16, Colleen Whelihan. Fri. & Sat. Panache. Shows at 8:30 & 11:30. AE, MC, V.

PALSSON'S—158 W. 72nd St., 362-2590. Wed.-Sat. at 9, "Forbidden Broadway", a musical comedy satire. AE, CB, DC, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant (\$25 membership). Five floors of entertainment and dining, from disco in Hef's, to Greg Thompson's "Goodtime Follies" in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 68th floor, way up in the sky. 757-8970. Kicks II, French cabaret revue produced by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. Rainbow Room: Right across the hall, with the same stupendous view, Panama Francis and His 'Savoy Sultans' play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Aris San with Takis Theoglitos, Julie George, Christos Lambropoulos, (songs, bellydancers, bouzouki, etc.) nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

S.P.O.R.—133 Mulberry St., 925-3120. Upstairs: Thru March, "Martel Madness," Wed.-Thurs. at 9 & 11:30, Fri.-Sat. at 9:30 & 12:30, Sun. at 7:30 & 10:30. Dancing to the Lynx Trio. AE, CB, DC, MC, V.

WEST BANK CABARET—407 W. 42nd St., 695-6909. 3/10, "A Festival of Cabaret Entertainment." 3/11, "Belles Jests." 3/12, Kathy Reed and comic Ron Darian. 3/13, 14, "The Hollywood Hotel" revue with Lee Meredith. AE, MC, V.

Hotel Rooms

CARLYLE—Madison Ave. & 76th St., 744-1600. Cafe: 3/9-31, Sylvia Syms, Tues.-Sat., 10 & midnight. Bemelmans Bar: Barbara Carroll plays Mon.-Sat., from 9:30. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. The Crystal Fountain: Contemporary restaurant with string quartet Mon.-Sat. Trumpet's: Elegant nouvelle-cuisine restaurant with pianist Bob Solone, Thurs.-Fri. 5:30-10:30, Sat. 8:30-1:30. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. Kismet Lounge: singer Peter Dean and pianist Buddy Weed from 6 to midnight, Sun.-Thurs. Mirage: Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by Bob Gerardi. Sybils: Pianist/singer Confrey Phillips, Mon.-Sat., at 9 & midnight, dining & dancing until 4 a.m. Hurlingham's: Pianist Ruth Andrews Fri.-Tues. 6-11, Bob Gerardi plays Wed. & Thurs. AE, CB, DC, MC, V.

PARKER MERIDIEN—119 W. 56th St., 245-5000. Le Patio: pianist Kevin Olson, Mon. 9-1, Tues.-Fri. 6-7:30. Pianist/singer Chris Barrett, Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. The Cafe: The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Nappo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave. at 59th St., 759-3000. Edwardian Room: Dance music by the Roger Stanley Trio, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. Caffe Fontana: Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. Rainier's: Exquisite restaurant with pianist Eddie Heywood entertaining Mon.-Sat. La Ronde: Cabaret-show lounge, thru 4/3, Denise Clemente, Mon.-Sat. at 9:30, and live dance music 9:30-2 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. Le Petit Restaurant: Bob Dawson plays Mon.-Tues., 7:30-1 a.m. Jim Newman plays, Wed.-Thurs. Ed Goldman plays, Fri.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave. & 55th St., 753-4500. King Cole Room: Thru 3/13, "Can't Help Singing... a salute to... Jerome Kern" featuring Cris Groenendaal, Judy Kaye, Armelia McQueen and Ken Page, Mon.-Thurs. at 9:30, Fri. & Sat. at 9:30 & 11:30. Astor's: Thru 3/27, Dee Dee Kelly and The New York Express, Mon.-Thurs., 9-1 a.m. Fri. & Sat. from 10-2 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. Peacock Alley: Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Hideaway: Pianist/singer Jack Moore Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

Background Music

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Romantic skylights, and musical entertainment Mon.-Thurs. 8:30-12:30 a.m.; Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. French restaurant with pianist John Bayless, music from 7:30 to midnight, Mon.-Sat. Closed Sun. AE, CB, DC, MC, V.

PARK TEN—10 Park Ave., at 34th St., 889-1310. Continental restaurant. Singer Laurel Watson with pianist Al Bundy, Mon.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

Piano Bars

BROADWAY JOE—315 W. 46th St., 246-6513. Mon.-Tues. from 10, pianist-singer Charles Cochran. Wed.-Sun., 10:30-2 a.m., Jimmy Lyon plays. Sun. from 9, The Ruby Bratt Trio. AE, CB, DC, MC, V.

CALLBACK—45th St. & Eighth Ave., 581-0500. Piano bar featuring Bob Amaral. Open Wed.-Sat. 10-3. AE, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Jazz pianist Ellis Larkins plays Mon.-Sat., 8-midnight. AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Aquarium Lounge: singer-pianist Barbara Rose performs Tues.-Fri. 6:30-midnight, Sat. 7-1 a.m. AE, DC.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 3/8, Syncopated Ladies. 3/9, Rochelle Seldin; Deb Unger. 3/10, Gary Rosenberg. 3/11, Bruce Hopkins. 3/12, Semina de Laurentis. 3/13, Karen Mason with Brian Lasser. 3/14, Margaret Wright. 3/15, Laurie Kranz. No credit cards. AE.

HANRATTY'S—1754 Second Ave., 289-3200. 3/8, Vinson Hill. 3/9-13, Dick Wellstood. AE.

LE VERT GALANT—109 W. 46th St., 582-7989. Great French restaurant. Pianist/singer Danny Apolinar in lounge Tues. from 7:30. Jerry Tov Greenberg entertains, Wed.-Sat. from 7:30. AE, CB, DC, MC, V.

PIANO BAR—68th St. & Broadway, 787-2501. Singer Houston Allred, Wed.-Sun. AE, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues.-Sat., 8:30 until late, late, late, song stylist Louis Hancock at the piano, with Bobby Arkin on bass. Sun.-Mon., from 8, Chris Denny plays. AE, DC, MC, V.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly \$10 and under*
(M)	Moderate—Mostly \$10-\$25
(E)	Expensive—Mostly \$25 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for a meal per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: grilled fish, calves liver with mustard sauce, sautéed shrimp & scallop on linguine. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. (M) AE.

THE COMMISSARY—99 Hudson St., 431-1017. Casual. American-Nouvelle. Spcls: calves liver with coriander sauce, poached striped bass beurre blanc catalan. Res. nec. D Mon.-Sat. 6-12:30. S Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. (M-E) AE, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. Open Mon.-Fri. 11:45-9. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. French nouvelle cuisine. Spcls: loin of lamb with tarragon sauce, baby pheasant with poached figs and chestnut mousseline, feuilleté of veal kidneys in pommary mustard sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 2 a.m. Br Sun. noon-3:30. Complete D Sun.-Thurs. Ent. (M-E) AE, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood. Open Tues.-Sun. noon-midnight. Closed Mon. (M) No Credit Cards.

HOUSE OF CHINA—16 Bowery, 233-8210. Casual. Cantonese. Spcls: pan fried flounder, Peking spare-ribs, Chinese steak with jade tree. Res. sug. Open Sun.-Thurs. 11:30-11:30, Fri.-Sat. to 1 a.m. Private parties for 80. (M) AE, MC, V.

MARKET DINING ROOMS AND BAR—World Trade Center Concourse, 938-1155. Dress opt. American. Spcls. of the day incl. steaks, lamb, liver grilled over charcoal. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling. Res. nec. Open daily noon-1 a.m. (M) AE.

RAOUL'S—180 Prince St., 966-3518. Dress opt. Provençal French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only 6:30-12:30 daily. (M-E) AE, MC.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. (M) AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., 226-3545. Casual. French-American. Spcls: pot-au-feu, grilled fish with mesquite wood. Res. sug. L Tues.-Sat. noon-3:30. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. (M-E) AE, DC, MC, V.

SOHO RABATA—143 Spring St., 431-3993. Casual. Japanese Country. Spcls: sushi, teriyaki, yakitori, tempura. Res. nec. L Tues.-Sat. noon-2:30. D Mon.-Fri. 5-11, Sat. 4-midnight, Sun. 4-11. (M) AE, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Dancing/cabaret nightly. Private room for banquets. Valet parking for D. (M) AE, CB, DC, MC, V.

VISTA INTERNATIONAL—3 World Trade Center, 938-9100. American Harvest: Formal. American. Spcls: lobster chowder, crisp roast duckling with pink grapefruit, lime chiffon pie. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. (M) Greenhouse Restaurant & Wine Bar: Casual. Regional American. Res. nec. Open daily B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Sat. 11:30-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-10:30, Fri.-Sat. 6-10:30. (M) Tall Ships Bar: Casual. American. Spcls: pot pies & sandwiches. Open Mon.-Fri. 11:30-8:30. Cocktails Sat. 5-1 a.m., Sun. 1 p.m.-1 a.m. (M) AE, CB, DC, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. (E). Cellar in the Sky: Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. (E). Hors d'Oeuvre & City Lights Bar: Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. (M) AE, CB, DC, MC, V.

WINGS—76 Wooster St., 966-1300. Casual. Nouvelle-American. Spcls: filet mignon in red wine sauce with marrow, braised boneless duck with glazed autumnal fruits, bass steamed in seaweed with oysters. Res. sug. D nightly 6-2 a.m. Br Sun. noon-3:30. Ent. 11 p.m.-4 a.m. (M) AE.

Greenwich Village

A BIENTOT DU SOIR—328 W. 12th St., 924-3413. Casual. French. Spcls: mousse of salmon, paillard de boeuf au poivre vert. Res. sug. D Mon.-Sat. 6-midnight. Complete D. Closed Sun. (M) AE, MC, V.

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Spcl: chicken tandoori. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri. to midnight, Sat. 3-midnight, Sun. 4-11:30. Complete L & D. (I-M) AE, DC, MC, V.

BEEFSTEAK CHARLIE'S—12th St. & Fifth Ave., 675-4720. Casual. Pub. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria. L Mon.-Fri. 11:30-4. D Mon.-Thurs. 4:30-11, Fri. to 1, Sat. 1-1, Sun. 1-11. Child's D. (I-M) AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Italian. Spcls: combination of chicken in champagne sauce, veal marsala, fettuccine Alfredo. Res. sug. D only Mon.-Sat. 5:30-2. Complete D. Ent. by opera and popular singers. Closed Sun. (M) AE, CB, DC, MC, V.

BONDINI'S—62 W. 9th St., 777-0670. Dress opt. Northern Italian. Spcls: seafood fra diavolo, vitello Valdostana. L Mon.-Fri. noon-3. D daily 5-11:30. Complete D. Piano nightly. Free D parking. (M) AE, CB, DC, MC, V.

CAFE ESPANOL—172 Bleecker St., 475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, veal Cafe Espanol, paella. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. (M) AE, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Casual. Continental. Spcl: fritto misto. Open Mon.-Thurs. 11:30-11, Fri.-Sat. to midnight, Sun. 5-10. Br Sun. 11:30-3. (M) AE, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. (M-E) AE, CB, DC, MC, V.

COVENT GARDEN—133 W. 13th St., 675-0020. Casual. Continental. Spcls: veal chop, fresh fish, pasta, garden-fresh vegetables. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-11:30. Br Sun. noon-3:30. Pianist nightly. (M) AE, MC, V.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. (E) No Credit Cards.

EL CHARRO—4 Charles St., 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Free 2-hr. parking. Also El Charro Espanol—58 E. 34th St., 689-1019. (I-M) AE, DC, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medallions de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz nightly from 10. (M) AE, CB, DC, MC, V.

GOTTLIEB'S—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. International. Spcls: whole fish, gauchito steak, fresh vegetables oriental style. L Mon.-Fri. noon-4. D daily 4-12:30. Br Sat.-Sun. noon-4. (I) AE, MC, V.

GRANADOS—125 MacDougal St., 673-5576. Casual. Castilian-Spanish. Spcls: mariscada, paella, crabmeat in green sauce. Res. sug. D Sun., Tues.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Closed Mon. (M) AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. Casual. Continental-Southern. Spcls: stuffed pork chops, barbecued spare ribs, prime rib of beef. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 6-11:45, Fri.-Sat. to 1 a.m., Sun. 5-11. Ent. Private parties. (M) AE, CB, DC, MC, V.

KING LEE PALACE—33 Greenwich Ave., 989-9060. Casual. Hunan-Mandarin. Spcls: ocean flavor prawns, veal human style, sesame chicken. Res. nec. L daily noon-3:30. D Sun.-Thurs. 3:30-midnight, Fri.-Sat. to 2 a.m. (M) AE, CB, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Dress opt. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. (M) AE, DC, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. (E) AE, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. (I-M) AE, DC, V.

TRATTORIA DA ALFREDO—90 Bank St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. (M) No Credit Cards.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha with beef chunks, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. (M) No Credit Cards.

VILLAGE GREEN—531 Hudson St., bet. W. 10th & Charles Sts., 255-1650. Dress opt. French. Res. sug. D Mon.-Sat. 5:30-midnight, Sun. 5-10. Br Sun. noon-3. Pianist nightly. Private parties. (M-E) AE, MC, V.

Z RESTAURANT—117 E. 15th St., 254-0960. Casual. Greek. Spcls: moussaka, fried squid, exochiko. L Tues.-Fri. 11:30-3. D Tues.-Fri. 5-11, Sat. 1-11:30, Sun. 1-10:30. Closed Mon. (I) No Credit Cards.

RESTAURANT DIRECTORY

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. (I-M) AE, DC, MC, V.

BLOOMSBURY—540 Third Ave., at 36th St., 689-8046. Casual. American. Spcls: baby back-ribs, chicken & ribs, hamburgers. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-4. (M) AE, MC, V.

CEDARS OF LEBANON—39 E. 30th St., 725-9251. Casual. Middle-Eastern. Spcls: shish kebab, falafel. Res. sug. L daily noon-3. D daily 5-11. Complete L & D. Belly dancer Fri. & Sat. (I) AE, CB, DC, MC, V.

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav-Continental. Spcl: ambassador à la Ziggy (chicken, veal & filet mignon in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Closed Sun. (M) AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican-Spanish. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. (I) No Credit Cards.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. (I) AE, CB, DC, MC, V.

THE FISHERMEN'S NET—493 Third Ave., at 33rd St., 532-1683. Casual. Seafood. Spcls: lobster bisque, lemon sole Florentine, stone crabs. Res. sug. L Mon.-Sat. 11-3. D Mon.-Sat. 3-11, Sun. noon-11. Early-bird D 3-6. (M) AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. (M) AE, CB, DC, MC, V.

GRAMERCY PARK HOTEL—2 Lexington Ave., at 21st St., 475-4320. Casual. Continental. Spcls: sliced fillet of beef périgourdine, poached fillet of sole bonne femme. Res. sug. L 11:45-3. D 5:15-9. S 9-10:30. Complete L & D. Pianist in cocktail lounge Mon.-Fri. 8:30-12:30. Banquets for 25-175. (M) AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: paella, cassoulet, chicken paillard, penne alla vodka. Res. nec. Open daily 11-1 a.m. (M) AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, pissaladière, jambonnet à la Niçoise. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. (M) AE, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. (M) AE, CB, DC, MC, V.

MARCO OF LEXINGTON—127 Lexington Ave., at 28th St., 532-7674. Casual. Regional Italian. Spcls: white pizza, zuppa di pesce, fresh seafood, osso buco. Res. sug. Open Mon.-Fri. noon-11 p.m., Sat. from 4:30. Private parties. Closed Sun. (M) AE, MC, V.

O'CASEY'S—22 E. 41st St., 685-6807. Dress opt. American-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Fri. 4-10. Private parties. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.-Fri. 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Guitarist Wed.-Sun. Reduced-rate parking in bldg. (I-M) AE, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. American-Continental. Spcls: salads, fettuccine, fresh fish, spareribs. Open Sun.-Fri. noon-11:30, Sat. to 12:30. Br Sat. & Sun. noon-4. Bar open to 1 a.m. Live jazz Sat. (I-M) AE, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. (M) AE, CB, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 8 a.m.-3 a.m. (I-M) AE, CB, DC, MC, V.

RISTORANTE DOMENICO—120 E. 40th St., 682-0310. Dress opt. Northern Italian. Spcls: veal piccante, red snapper marichiaro, lobster fra

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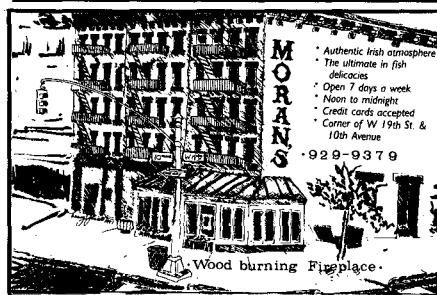
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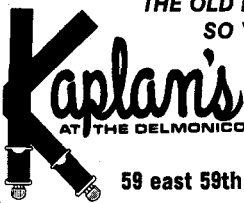
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diavolo. Res. sug. Open Mon.-Fri. noon-10:30, Sat.
from 5. Private parties for 100. Closed Sun. (M)
AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt.
Northern Italian. Spcl: hot antipasto. Res. nec. Open
Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo
Bruschi Trio. Closed Sun. (M) AE, DC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton
Hotel, 685-7676. Dress opt. American-Continental.
Spcls: chicken Jack Daniels, veal scaloppine, roast
prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily
6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri.
evenings & Br. (M) AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet. 33rd &
34th Sts., 684-1757. Dress opt. Northern Italian.
Spcls: fettuccine casalinga, saltimbocca, pollo alla
Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D
Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. (M)
AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, Park Ave. at
Grand Central, 850-5999. Jacket required. Nou-
velle-Continental. Spcls: medallions of veal, filets of
beef, Dover sole. L Mon.-Fri. noon-2:30. D Mon.-Sat.
6-11. Pianist Mon.-Sat. eves. Closed Sun. (M)
AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900.
Casual. American. Spcls: steak, hamburger, salad.
Open daily 11:30-2 a.m. Spec. Br. Sat.-Sun. noon-4
(unlimited champagne). Also Tuesday's West-
246 Columbus Ave., bet. 71st & 72nd Sts.,
(877-3900). (I) AE, MC, V.

14th-42nd Streets, West Side

BEEFSTEAK CHARLIE'S—33rd St. & 7th Ave.,
594-5401. Casual. American. Spcls: steak, bar-
becued baby-back ribs, incl. shrimp & salad bar,
beer, wine or sangria with dinner. L Mon.-Sat. from
11:30. D daily from 4 p.m. (I-M) AE, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-
Continental. Spcls: Horn of Plenty D with sliced
steak, scampi, chicken, baby-back ribs. Res. sug. L
Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Parking from
5:30. Closed Sun. (I-M) AE, CB, DC, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995.
Dress opt. Italian-Continental. Spcl: veal Sorrentino.
Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9.
Complete L & D. Closed Sun. (I-M) AE, CB, DC, MC, V.

FACTOR'S FIND CAFE—470 W. 23rd St.,
691-1708. Casual. American-Continental. Vintage
wine by the glass. Open Sun.-Thurs. 11 a.m.-3 a.m.,
Fri.-Sat. to 6 a.m. Cocktails 4-7 p.m. Br Sat.-Sun. 11-4.
(M) AE, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental.
Spcls: fettuccine carbonara, steak au poivre,
grilled marinated Thai-style chicken. Res. sug. Open
Mon.-Sat. noon-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. English-
French. Spcls: mutton chop, London mixed grill, oys-
ters with leek mousse, Cambridge burnt cream. Res.
nec. B Mon.-Fri. 8-11. L Mon.-Fri. noon-3. D daily
5-midnight. (M) AE, CB, DC, MC, V.

MCFEELY'S—565 W. 23rd St., 929-4432. Casual.
Continental-American. Spcls: steak au poivre, blue-
fish, schnitzel. Res. sug. D daily 5-midnight. Pianist
Tues.-Sun. 9-1 a.m. (M) AE, MC, V.

MORAN'S CHELSEA SEAFOOD—146 Tenth Ave.,
989-9225. Dress opt. Irish-Seafood. Spcls: Con-
nemara stuffed sole, salmon in Galway dilid sauce,
lobster, seafood salad. Res. sug. Open daily
noon-midnight. (M) AE, MC, V.

THE NEW BALLROOM—253 W. 28th St.,
244-3005. Casual. Continental-Nouvelle. Spcls: Ball-
room pillow of chicken, marinated saddle of lamb
poivrade, baked brook trout and salmon ricard, sor-
bet. Res. sug. D daily 6-11. S daily 11-2. Ent. (M-E)
AE, MC, V.

NEW YORK STATLER—Seventh Ave. & 33rd St.,
736-5000. Haymarket Restaurant and Fireplace
Lounge: Turn-of-century dining room. Casual. B
from 7 a.m. L from 11:30. D 5:30-10. (M), Penn Bar:
L cocktails until 2. Sun. noon-2 a.m. beverages only.
(I-M), Lobby Bar B 6:30-10. Beverages 11:30-10
p.m., Sun. from noon. AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th &
15th Sts., 242-9040. Casual. American. Spcls: sir-
loin, 4 1/2-lb. lobster. Res. sug. L Mon.-Fri. noon-4.
D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Com-
plete D. Free parking from 5 & all day Sat.-Sun. (I-M)
AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th &
29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of
sole Marbella. Res. nec. L Mon.-Fri. noon-3. D Mon.-
Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat.
from 6 p.m. Closed Sun. (I-M) AE, CB, DC, MC.

SAN REMO WEST—393 Eighth Ave., bet. 29th &
30th Sts., 564-1819. Dress opt. Northern Italian.
Spcls: shrimp Milanese, chicken Valdostane, red
snapper in green sauce. Res. sug. Open daily noon-
midnight. Private parties. Pianist Tues.-Sat. (M)
AE, CB, DC, MC, V.

37th STREET HIDEAWAY—32 W. 37th St.,
947-8940. (John Drew Barrymore's former town
house.) Dress opt. Continental. Spcls: Danish lobster
tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D
Mon.-Thurs. 5-10, Fri. to 11:30, Sat. to midnight.
Complete D 8-10. Pianist Mon.-Sat. from 5. Private
parties. Closed Sun. (M) AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St.,
bet. Lexington & Third Aves., in Citicorp Bldg.,
371-3367. Casual. Italian. Spcl: fettuccine Alfredo.
Res. sug. Open daily 11:30-11:30. Br Sun. noon-4.
(M) AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations
Plaza at 44th St., in U.N. Plaza Hotel, 355-3400.
Dress opt. Continental. Spcls: supreme of chicken,
rack of lamb. Res. nec. B daily 7-11. L daily noon-3.
D daily 6-11. Champagne buffet Br Sun. noon-3. Late
menu from 10:30 p.m. (M) AE, CB, DC, MC, V.

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress
opt. American. Spcls: prime ribs, steak, chicken. Res.
sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 3:30-11, Sat.
4-11:30, Sun. 4-10. Piano bar in saloon Mon.-Fri.
5-11. Free D parking Mon.-Sat. 5-midnight. (M)
AE, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565.
Casual. Spcls: soup, salad, fondue, sandwiches,
cheese-sausage board. Open Mon.-Fri. 11:30 a.m.-
midnight, Sat. from 4. Br Sun. 11:30-4. D Sun.
4:30-11. (I) AE, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual.
Cantonese. Spcl: song loong gai cube. Res. sug. L
Mon.-Sat. 11:30-3. D Mon.-Sat. 3-1 a.m., Sun. noon-1
a.m. Valet parking after 6. (I-M) AE, CB, DC, MC, V.

DOSANKO—423 Madison Ave., bet. 48th & 49th
Sts., 688-8575. Casual. Japanese. Spcl: noodles.
Open Mon.-Fri. 11-10, Sat.-Sun. noon-8. (I)
No Credit Cards

ELMERS—1034 Second Ave., 751-8020. Jacket re-
quired. American. Spcls: prime sirloin steak, lamb
chops, swordfish, striped bass. Res. sug. Open Mon.-
Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. (E)
AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 759-9720.
Dress opt. Classical Italian. Spcls: game, fettuccine.
Extensive wine library. Res. sug. L Mon.-Fri. noon-3.
D Mon.-Sat. 5-midnight. Closed Sun. (M) AE, CB, DC.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress
opt. International. Pool Room: L Mon.-Fri. noon-
2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover).
Complete pre-theater D 5-6:30; after-theater D
10-11:30. Res. nec. Closed Sun. (E). Bar Room: L
Mon.-Sat. noon-2 (cover). D Mon.-Fri. 5:30-9:30 (no
cover). Reduced-rate parking from 6. Private parties
in both rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St.,
688-2760. Dress opt. Northern Italian. Spcl: im-
ported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-
Fri. 3-midnight, Sat. noon-midnight. Valet parking
from 6. Private party room. Closed Sun. (M-E)
AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471.
Casual. Chinese. Spcls: beef, sea bass. Res. sug.
Open Sun.-Thurs. 11:30-11 p.m., Fri.-Sat. to 1 a.m.
(M) AE, CB, DC.

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress
opt. Northern Italian. Spcls: langostina marinara,
homemade pasta. Res. nec. L Mon.-Fri. noon-3. D
Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D.
Closed Sun. (M) AE, CB, DC, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the
St. Regis-Sheraton Hotel, 753-4500. Dress opt.
French-American. Res. nec. Open Mon.-Sat. 7 a.m.-
midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. Pi-
anist 5:30-9; Broadway revue shows Mon.-Sat. at
9:30, Fri.-Sat. at 11:30. (E). St. Regis Bar: L Mon.-
Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun.
noon-midnight. Astor's: Cocktails Mon.-Thurs. 5-1,
Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

KNICKERS—928 Second Ave., at 49th St.,
223-8821. Casual. American-French. Spcls: rack of
lamb, duckling à l'orange, sole amandine. Open
Mon.-Fri. noon-4 a.m., Sat & Sun from 5. (M)
AE, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757.
Dress opt. Provençal French. Spcls: veal chop,

RESTAURANT DIRECTORY

poached salmon. Res. nec. Open Mon.-Sat. noon-midnight. Br. Sat. 11:30-3:30. Banquets for 10-150. John Bayless on piano nightly. Closed Sun. (M)
AE, CB, DC, MC, V.

LA CHANSONNETTE—890 Second Ave., at 47th St., 752-7320. Dress opt. French. Spcl: rack of lamb. Res. sug. D only Mon.-Sat. 6-2 a.m. Complete D. Shows & dancing. Reduced-rate D parking. Closed Sun. (M)
AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. (M-E)
AE

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: dentice in bianco, pollo Valentino, scaloppine Boscatola. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10:30. Closed Sun. (M)
AE, CB, DC, MC, V.

LE MADRIGAL—216 E. 53rd St., 355-0322. Dress opt. French. Spcls: mignon de veau aux morilles, coeur de filet en chemise au poivre vert. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Complete D. Closed Sun. (E)
AE, CB, DC, MC, V.

L'OLIVIER—248 E. 49th St., 355-1831. Casual. French. Spcls: braised salmon with apple cider sauce, confit de canard, médaillon de veau with Roquefort cheese sauce. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. Private parties. Closed Sun. (M)
AE, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: blanquette du pêcheur, filet d'agneau aux poivres. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. (E)
AE, DC

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-1 a.m. Ent. Closed Sun. (M)
AE, CB, DC, MC, V.

MARIO'S VILLA D'ESTE—58 E. 56th St., 759-4025. Dress opt. French-Italian. Spcl: boneless squab. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11, Sun. from 5. Complete L & D. (M-E)
AE, CB, DC, MC, V.

MISS BROOKS RESTAURANT—926 Third Ave., at 56th St., 753-7620. Casual. American. Spcls: salad, omelettes, soup, brownies, open apple cake. Open daily 7 a.m.-11 p.m. Br Sat-Sun. (I)
No Credit Cards.

MONA LISA—936 Second Ave., bet. 49th & 50th Sts., 421-4497. Casual. Italian. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:10-30, Sun. 2-10. S to midnight. (M)
AE, CB, DC

MONSIGNORE II—61 E. 55th St., 355-2070. Formal. Italian. Spcls: scampi, veal dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. (M)
AE, CB, DC, MC, V.

MORMONDO—541 Lexington Ave., bet. 49th & 50th Sts., 935-9570. Dress opt. Italian-Continental. Spcl: steak. L daily 11-4. D daily 6-11 a.m. Complete D (M)
AE, DC, MC, V.

OLUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. (M)
AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. (E)
AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. (M)
AE, CB, DC

PRONTO RISTORANTE—801 Second Ave., at 43rd St., 687-4940. Dress opt. Northern Italian. Spcl: fettuccine Pronto. Res. sug. L Mon.-Fri. 11:30-4:30. D Mon.-Fri. 5-11:30. Closed Sat.-Sun. (M)
AE, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffe ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. (E)
AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat-Sun. noon-3. (M)
AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. (M)
AE, CB, DC

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borsch, blini with red caviar, pelmeni, pirozhki. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. (M)
AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (M)
AE, CB, DC, MC, V.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat-Sun. from noon. (M)
AE, CB, DC, MC, V.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. (E)
AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. (M)
AE, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M)
AE, DC, MC.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: veal, pasta, homemade pastry & ice cream. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11:30. Closed Sun. (M)
AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. Bull and Bear: Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 5-1 a.m. (M-E). Peacock Alley Restaurant & Cocktail Lounge: Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. (M-E). Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. Oscar's: Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun. to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. Snacks or S to 11:45 p.m. Cocktails noon-11:45. Sir Harry's Bar: Cocktails daily 1 p.m.-3 a.m. Juke Box. The Hideaway: Cocktails Tues.-Sat. 5-1 a.m. Pianist 9-1 a.m.
AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Italian. Spcl: veal chop Milanese. Open Mon.-Fri. noon-11:30, Sat.-Sun. to midnight. Complete L & D. Banquet room 20-100. (M)
AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. (M)
AE

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Three dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. Cover at L & D. (M)
AE, CB, DC, MC, V.

ARTHUR'S—44 W. 56th St., 581-9765. Casual. Continental-American. Spcls: steak, lobster. L Mon.-Sat. 11:30-3. D Mon. 4-8, Tues.-Sat. 4-midnight. Complete D. Singing waiters and waitresses. Ent. nightly from 5:30. No min. or cover. Parties. Closed Sun. (I)
AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 4:30-11. Pre-theater D. Closed Sun. (M-E)
AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. & major holidays. (M)
AE

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. (M-E)
AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway, 757-3110. Casual. Pub atmosphere. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. Child's D. Also 44th St. & Broadway, 398-1910. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. 45th St. & Eighth Ave., 581-0500. L Wed., Fri., & Sat. 11:30-3:30. D Mon.-Sat. from 4, Sun. from 1. (I-M)
AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Con-

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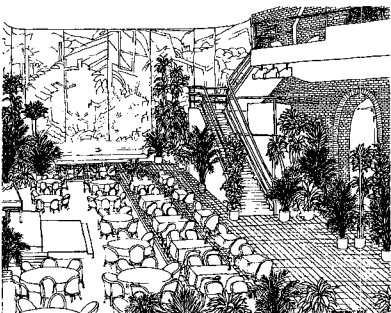
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tinental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. I. Mon.-
Sat. 11:30-2:30. Piano bar ent. nightly 5-1. (M)
AE, CB, DC, MC, V.

CELESTIAL EMPIRE—144 W. 46th St., 869-9183.
Dress opt. Szechuan-Mandarin. Spcl: crispy fish in
chili sauce. Res. sug. Open Mon.-Sat. 11 a.m.-11 p.m.
Discount D parking. Closed Sun. (I) AE, MC.

DISH OF SALT—133 W. 47th St., 921-4242. Jacket
required. Cantonese. Spcls: Peking duck, orange
steak, blossom flounder. Res. nec. L daily noon-4. D
daily 4-midnight. Pianist Neil Wolfe Tues.-Sat. Private
parties for 50-400. (M) AE, DC.

EL JEREZ—234 W. 56th St., 765-4535. Dress opt.
Spanish. Spcls: paella, mariscadas. Res. sug. L Mon.-
Fri. noon-3. D daily 3-11. (I-M) AE, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St.,
541-9039. Jacket & tie required. French nouvelle
cuisine. Spcls: lobster tail Wellington, poulet sauté
with champagne & vinaigrette, crisp duckling with
honey baked banana. Res. nec. L Mon.-Sat. noon-3.
D Mon.-Sat. 5-11, Sun. noon-11. Bar 3-7. (M)
AE, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., up-
stairs, 245-9717. Casual. Steakhouse. Res. sug. D
only Mon.-Sat. 4:30-midnight. Free parking after
7:30. Closed Sun. (M) AE, CB, DC, MC.

FRERE JACQUES—151 W. 48th St., 575-1866.
Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D
Mon.-Sat. 5-10. Pre-theater D 5-6:30. Closed Sun.
(M) AE, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic
Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-
Thurs. 4-1 a.m., Fri.-Sat. to 2. Complete L & D. Free
D parking after 5:30. (I-M) AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/
586-5950. Jacket required. Italian-Continental.
Spcls: veal chop Pavilion, steak Pavilion, piccata
Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat.
5:30-11. Complete L & D. Private parties. Closed
Sun. (M) AE, CB, DC, MC, V.

JINYA SUSHI—1251 Ave. of Americas, at 50th St.,
(in Exxon Bldg.) 245-4094. Casual. Japanese.
Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-2:30.
D Mon.-Fri. 5-10, Sat. to 9:30. Closed Sun. (M)
AE, CB, MC, V.

JOES PIER 52—144 W. 52nd St., 245-6652. Casual.
Spcls: seafood and steak. Res. sug. Open Mon.-Sat.
noon-2 a.m., Sun. to 1 a.m. Spec. L Mon.-Fri. noon-3.
Ent. nightly. (M) AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650.
Casual. French bistro. Spcls: French hamburger,
omelettes, fresh fish, chocolate fondue. Open daily
11:30 a.m.-midnight. (I) AE.

LES PYRENEES—251 W. 51st St., 246-0044.
246-0373. Dress opt. French. Spcl: coquilles St.
Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat.
5-midnight. Spec. pre-theater D 5-9. Closed Sun. (M)
AE, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 582-7989.
Jacket required. French. Spcls: onion soup, rock cor-
nish hen, côtes de veau farci, Maurice's special
cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-
Sat. 5-midnight. Private parties. Ent. Closed Sun. (M)
AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker
Meriden, 245-7788. Jacket required. French nou-
velle. Spcls: foie gras aux choux cuit à la vapeur,
homard roti à la vanille, mille-feuilles de framboises.
Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-
theater D 6-7. Complete L. (E) AE, CB, DC, MC, V.

MERCURIO—53 W. 53rd St., 586-4370. Casual.
Northern Italian-Continental. Spcls: pollo Bolog-
nese, costoletta Milanese. Res. sug. L Mon.-Sat. noon-
3. D 3-midnight. Free 3-hr. parking after 6 p.m.
Parties. Closed Sun. (M-E) AE, CB, DC, MC, V.

MILDRED PIERCE—345 W. 46th St., 582-4801.
Casual. American-Continental. Spcls: broiled brie
with fruit, chili, fresh pasta, rack of lamb. Res. sug. L
Tues.-Sat. noon-4. D daily 5-midnight. S daily to 2
a.m. Br Sun. noon-4. Pianist Thurs.-Sat. (M)
AE, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St.,
582-0716. Casual. Continental. Spcls: bratwurst ro-
esti, boeuf bouelle, emmence zurechoese. Res. sug.
Open daily 7 a.m.-1 a.m. (M) AE, CB, DC, MC, V.

NEW YORK HILTON—Ave. of the Americas &
53rd St., 586-7000. Hurlingham's: Dress opt. Inter-
national cuisine. Res. sug. B Mon.-Fri. from 7:30 a.m.,
Sat. Sun. from 8. I. daily noon-2:30. D & S 5-11:30.
Pianist nightly 6-11:30. (M) Sybils: Res. sug. Buffet
L Mon.-Fri. noon-2:30. Br Sat.-Sun. 11:30-3. D & S
nightly 8-11:30. Cocktails and dancing to 4 a.m. Mi-
rage Lounge: open for cocktails 11:30 a.m.-2 a.m.,
Sun. from noon. Pianist daily 5-midnight. Kismet
Lounge: Cocktails daily 5-1 a.m. Ent. 6-midnight.
International Promenade: Cocktails 11:30 a.m.-3
a.m., Sun. from noon. Afternoon tea. (M)
AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492.
Jacket required. Italian. Spcls: veal rollatine marsala,
spendino Romano. Open Tues.-Thurs., Sun. noon-
10:45, Fri.-Sat. to 11:45. Closed Mon. (I-M)
AE, DC, V.

POOR RICHARDS—39 W. 53rd St., 581-5472.
Casual. American. Spcls: steak magic, chicken &
ribs, salads. Open Mon.-Fri. 11:30-8:30. Private par-
ties. (I) AE, CB, DC, MC, V.

PROMENADE CAFE—Rockefeller Ctr., 757-5731.
Casual. American-Continental. Spcls: roast prime
ribs, chops, salads. L Mon.-Fri. 11:15-3. D daily
4:30-10:15. Br Sat.-Sun. 11:15-3. Private party room
for 200. (M) AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian.
Spcls: lobster malbar, gosht vindaloo, murghe
tikka. Res. sug. L Mon.-Fri. noon-3. D daily
5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-
Sat. (M) AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th
floor of RCA building, 757-9090. Jacket & tie re-
quired. French-Italian. Res. sug. Cocktails Mon.-Fri.
from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10
(open till midnight), Tues.-Sat. to 11:30 (open till 1
a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun.
11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-
Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7.
(M) Rainbow Grill: Jacket required. Redesigned
nightclub offering French-Italian menu. Res. sug. D
Mon.-Thurs. 7:30-11:30, Fri.-Sat. to 12:30. Shows
Mon.-Sat. 9:15 & 11:30 (show cover). (M)
AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sher-
aton Centre Hotel, 581-1000. Formal. Northern
Italian. D daily 6-11:30. Cocktails from 5:30. Com-
plete D. Pianist Eddie Heywood Mon.-Sat. 7-11. (E)
AE, CB, DC, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/
974-9076. Dress opt. French. Res. nec. L noon-3. D
Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. &
holidays. (M) AE, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket re-
quired. Northern Italian. Spcls: zuppa di pesce,
paglia e fieno, veal magenta. Res. sug. L Mon.-Fri.
noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L.
Closed Sun. (E) AE, CB, DC, MC, V.

SARDI'S—234 W. 44th St., 221-8440. Dress opt. Con-
tinental-Italian. Spcl: cannelloni au gratin. Res. sug.
L Mon.-Sat. 11:30-3:30. Club Sardi: Business L
Mon.-Fri. D daily 3:30-9. Complete L & D. Br Sun.
noon-4. After-theater S to 12:30. Parties. (M-E)
AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress
opt. Continental. Spcls: steak, prime ribs, seafood.
Res. sug. L daily 11:30-4. D daily 4-1 a.m. After thea-
ter supper. No-smoking room. Parties for 10-300. Pi-
anist nightly. (M-E) AE, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet.
53rd & 54th Sts., 245-7850. Casual. Spcls: smoked
& cured pastrami, corned beef, homemade blintzes,
stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11
a.m. (I) No Credit Cards.

SWISS CENTER RESTAURANTS—4 W. 49th St.,
247-6545. Dress opt. Swiss specialties. Upstairs, the
Swiss Pavilion: Res. sug. L Mon.-Fri. noon-2:30. D
Tues.-Fri. 5:30-10, Sat. to 11. (M-E) Downstairs,
Fondue Pot: L Mon.-2:30. D Mon.-Fri. 5-9, Sat. noon-
6. (I-M) Bell Bar and Lounge: L Mon.-Fri. 11:30-3.
Free parking Mon.-Fri. after 5:30. Closed Sun. (M)
AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Con-
tinental. Spcls: fish, game. Res. nec. Open noon-mid-
night daily. (E) AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Ameri-
cas, 247-2700. Sir Walter's: Continental. L Mon.-
Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br
Sun. 11:30-3. (M) Bar & Lounge: American. L
Mon.-Fri. 11:30-2:30. S 10:30-1 a.m.
AE, CB, DC, MC, V.

57th-60th Streets

ALFREDO ON THE PARK—240 Central Park
South, 246-7050. Dress opt. Northern Italian. Spcls:
paglia e fieno, scaloppine Anna Elisabetta, mignon-
ette Casino. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri.
5-11, Sat. to midnight. Private party room. Closed
Sun. (M-E) AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—Third Ave. at 58th St.,
688-9688. Casual. American. Spcls: steak, bar-
becued baby back ribs, incl. shrimp & salad bar,
beer, wine or sangria with dinner. L Mon.-Sat. 11-4.
D daily 4-11. (I-M) AE, DC, MC, V.

DODIN-BOUFFANT—405 E. 58th St., 751-2790.
Formal. French. Spcls: saucisson de legumes, foie de
veau panée au graine de moutarde. Res. nec. D only
Tues.-Sun. 6:30-10. Closed Mon. (E)
AE, DC, MC, V.

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FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M) AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. (I-M) AE, CB, DC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. (I-M) AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. (M) AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. (M) AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Fri. 7:30 a.m.-9 p.m., Sat.-Sun. 10 a.m.-9 p.m. (I) AE, DC.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. (E) AE, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. (M) AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 223-5100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. (M) AE.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). (M) AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. Edwardian Room: Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Roger Stanley trio for dancing Tues.-Sat. 6-12:30. (M-E) Oak Bar: Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. Oak Room: Dress opt. Continental. Spcl: mignonettes of lobster à la Nantua. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. (E) Oyster Bar: Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. (I-E) Palm Court: Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. (E) Trader Vic's: Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. (M-E) AE, CB, DC, MC, V.

PRONTO RISTORANTE—30 E. 60th St., 421-8151. Dress opt. Northern Italian. Spcl: fettuccine Pronto. Res. sug. L Mon.-Sat. 11:30-4:30. D Mon.-Sat. 5-midnight, Sun. 4-11. (M) AE, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: roast duck, lobster in port sauce, fillet of veal in green-peppercorn sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Closed Sun. (E) AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V.

SHAH JAHAN—980 Eighth Ave., bet. 57th & 58th Sts., 586-4180. Casual. Indian Moghlai. Spcls: tandoori chicken, duck masala, lamb vindaloo. Res. nec. L Mon.-Fri. noon-2:30. D daily 5-midnight. Ent. Fri.-Sat. (M) AE, MC, V.



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Gulf & Western Bldg., 333-3800. Dress opt. Inter-
national cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to
10:30. Complete D. Closed Sun. (M)
AE, CB, DC, MC, V.

TRATTORIA PINO—981 Third Ave., at 59th St.,
688-3817. Casual. Italian. Spcls: pasta, Italian pizza,
stuffed artichoke hearts. Open Mon.-Sat. 11:30 a.m.-
2 a.m., Sun. 1-11. (I)
AD, DC.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket
required. Northern Italian. Spcl: winter game. Res.
nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight.
Closed Sun. (M-E)
AE, CB, DC, MC, V.

Above 60th Street, East Side

ANDREE'S MEDITERRANEAN CUISINE—354
E. 74th St., 249-6619. Dress opt. Mid-East/French.
Spcls: striped bass in phyllo, herbed rack of lamb,
couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed
Sun. & Mon. (M)
No Credit Cards.

AGORA—1550 E. 87th St., 369-6983. Casual.
American - Continental. Spcls: marinated sir-
loin kebab, chicken continental, Agora burgers, ice
cream. Open Mon.-Thurs. 11:30 a.m.-11:30 p.m.,
Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4.
Pianist nightly and Br.
AE, CB, DC, MC, V.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual.
French cuisine. Spcls: beef bourguignonne, trout
amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 6-mid-
night, Sun. from 1. Complete D. Closed Mon. (M)
AE, CB, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at
73rd St., 249-8380. Casual. Continental-American.
Spcls: roast duck with port & black currant sauce,
vegetables tempura with sherry, ginger & soy sauce,
pork tenderloin with peanut sauce, stuffed veal chop.
L Mon.-Fri. 11:30-4. D Mon.-Thurs. 5-midnight, Fri. to
1, Sat. 6-1, Sun. 6-midnight. Br Sat.-Sun. 11:30-4.
(I-M)
AE, CB, MC, V.

CARLYLE HOTEL—76th St. & Madison Ave.,
744-1600. Cafe Carlyle: Formal. Res. nec. Buffet L
Mon.-Sat. noon-3. D Tues.-Sat. 7-11 a.m., Sun. from 6
p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. Carlyle
Restaurant: French cuisine. B daily 7-11 a.m. L
daily noon-3. D daily 6-11. Br Sun. noon-3. (M-E)
AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Formal.
Continental-Brazilian. Spcls: roast duck, beef Well-
ington, rack of lamb. Res. nec. D only Mon.-Thurs.
6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed
Sun. (E)
No Credit Cards.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090.
Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-
3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Br.
Sun. noon-5. Seafood Room: Formal. Oriental Sea-
food. D daily 5:30-1:30. Res. sug. Sushi & Sashimi
Bar: Open daily from 6 p.m. Aquarium Lounge:
Ent. Tues.-Sat. (M-E)
AE, DC.

DIVINO RISTORANTE—1556 Second Ave., bet.
80th & 81st Sts., 861-1096. Dress opt. Northern Ital-
ian. Spcls: vitello tonnato, gnocchi Divino, veal
Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat.
4:30-midnight, Sun. to 10:30. (I-M) AE, DC, MC, V.

FOO CHOW—1278 Third Ave., bet. 73rd & 74th
Sts., 861-4350. Casual. Mandarin-Szechuan-Hunan-
Cantonese dishes. Res. sug. L Mon.-Fri. 11:30-3. D
Mon.-Thurs. 3-midnight, Fri.-Sat. to 1, Sun. 1-mid-
night. House D. (I-M)
AE, CB, DC, MC, V.

FORTUNE GARDEN—1160 Third Ave., at 68th St.,
744-1212. Casual. Hunan-Szechuan. Res. sug. L daily
noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight.
Cocktail lounge: Piano 5:10-30. Private party room.
(M)
AE, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St.,
535-9310. Jacket required. Northern Italian. Spcls:
lasagna verde Fiorentino, pollo alla Toscana. Res.
sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat.
to midnight. Closed Sun. (M-E)
AE, CB, DC, MC, V.

L'ANGOLETTO—1491 Second Ave., at 78th St.,
861-4146. Casual. Northern Italian. Spcls: gnocchi
tre colore, zuppa di pesce, cannelloni, scaloppine
all'Angoletto. Res. nec. L Mon.-Fri. noon-3. D Mon.-
Sat. 5:30-11:30, Sun. 1-10. Private parties for 50. (M)
AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal.
French. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat.
6:10-30. Complete L. Closed Sun. (E) AE, CB, DC.

LE JACQUES COEUR—448 E. 79th St., 249-4920.
Dress opt. French cuisine. Spcl: seasonal game. Res.
sug. D only Tues.-Sun. with seatings at 7 & 9. Closed
Mon. (M-E)
AE, DC, MC, V.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal.
French. Spcls: ballotine de red snapper, côte de veau
aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D
Mon.-Sat. 6-10. Complete L & D. (E)
AE.

LES PLEIADES—20 E. 76th St., 535-7230. Formal.
French cuisine. Spcl: rack of lamb. Res. nec. L Mon.-
Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D
5:30-6:30. Closed Sun. (M)
AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual.
Continental. Spcls: shrimp with honey mustard, roast
quail with raisin & sausage stuffing. Res. sug. D only
Mon.-Sun. 5-midnight. Br Sun. 11:30-4. (I-M)
AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th
Sts., 861-8820. Casual. Continental. Spcls: seafood
Savannah, old fashioned chicken pot pie. Res. sug.
Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun.
11:30-4. D Sun. 4-10. (M)
AE, CB, DC, MC, V.

MARTY'S—1265 Third Ave., at 73rd St., 249-4100.
Casual. American. Spcls: prime ribs, steak, and sea-
food. Res. sug. D Mon.-Fri. 5-midnight, Sat. to 1 a.m.,
Sun. 4:30-11. Br Sat.-Sun. noon-3. Piano bar. Jazz ent.
(M)
AE, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St.,
628-2100. Casual. Continental. Spcls: goujonette of
sole, breast of chicken Virginia, steamed shrimp,
feuille de scallops. Res. sug. L Mon.-Fri. noon-5. D
Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5.
Sun. from 11. (M-E)
AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St.,
752-0108. Casual. Steakhouse. Spcls: USDA prime
steak, chops, ribs, fresh fish daily, salad bar with D
Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11.
Free 2-hr parking. (I-M)
AE, CB, DC, MC, V.

PEACHES—353 E. 77th St., 249-8511. Casual. Conti-
nental. Spcls: pasta with mussels, basil & tomato
sauce, fresh fish, veal scallop glace de viande. Res.
sug. L daily noon-4. D daily 6-11. (M) AE, CB, DC.

PIERRE HOTEL—2 E. 61st St., 838-8000. Cafe
Pierre: Formal. French-International. Spcl: authentic
Indian curries at L. Dancing nightly. Res. sug. L & D
noon-12:30 a.m. Br Sun. noon-3. Yellow Bird
Room: B only daily from 6:30. The Rotunda: Eng-
lish afternoon tea Mon.-Fri. 3-6:30. (M-E)
AE, CB, DC, MC, V.

QUO VADIS—26 E. 63rd St., 838-0590. Formal.
French. Spcls: rack of lamb, roast pheasant Souvar-
off, soufflé au chocolat. Res. sug. L Mon.-Sat. noon-
3:30. D Mon.-Sat. 6-11. Closed Sun. (E)
AE, CB, DC, MC, V.

THE REGENCY—Park Ave., at 61st St., 759-4100.
Le Restaurant: Dress opt. Continental. Spcls: red
snapper en croûte, mignon of lamb Breton. Res. sug.
B daily 7-11. L daily noon-3. D daily 6-10:30. (E)
AE, CB, DC, MC, V.

ROSEBUD—1295 Madison Ave., bet. 92nd & 93rd
Sts., 410-3222. Casual. Continental. Spcls: boned
roast duck, fillet of sole stuffed with scallop mousse
en croûte, stuffed breast of veal. Res. sug. B Tues.-Sat.
7:30-11:30. Br Sun. 11:30-3:30. L Tues.-Sat. 11:30-3.
D Tues.-Sun. 5:30-10:30. Closed Mon. (M)
AE, MC, V.

RUC—312 E. 72nd St., 650-1611. Casual. Continen-
tal. Spcls: boiled beef with dill sauce and dumplings,
roast duckling with sauerkraut and dumplings, beef
goulash. Res. sug. L Sat.-Sun. noon-5. D daily 5-11.
(I-M)
AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St.,
744-9288. Casual. Continental. Spcls: brook trout
stuffed with crabmeat, veal Oscar, barbecued St.
Louis back-ribs. Res. sug. L Mon.-Thurs. 4-midnight,
Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. (M)
AE, DC, MC, V.

SZECHUAN EAST—1540 Second Ave., bet. 80th &
81st Sts., 535-4921. Casual. Szechuan. Res. sug.
Open Sun.-Thurs. noon-11:30, Fri.-Sat. to 12:30. (M)
AE, DC.

TRE AMICI—1294 Third Ave., bet. 74th & 75th Sts.,
535-3416. Dress opt. Italian. Spcls: linguine fra
diavolo, beef braciola, veal piccata. Res. sug. D only
Sun.-Thurs. 5-midnight, Fri.-Sat. to 2 a.m. Piano bar
8-1, Fri.-Sat. 9-2. (M)
AE, CB, DC, MC, V.

WOODS—718 Madison Ave., bet. 63rd & 64th Sts.,
688-1126. Casual. Continental. Spcls: steamed vege-
table plate, pasta. Res. sug. L Mon.-Sat. noon-3. D
Mon.-Sat. 6-10:30. Closed Sun. (M)
AE, CB, DC, MC, V.

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ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr.,
874-7000. Casual. American-Continental. Spcls:
roast prime ribs, roast duckling. Open daily noon-8.
(M) Adagio Buffet: Open performance nights
5:30-8. (M)
AE, DC, MC, V.

BEEFSTEAK CHARLIE'S—68th St. & Broadway,
787-2500. Casual. American. Spcls: steaks, bar-
becued baby-back ribs, incl. shrimp & salad bar,
beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri.
to 11:30, Sat. 4-11:30, Sun. 4-10:30. Spcl. child's D.
(I-M)
AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500.

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MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh fish, seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. (M) AE, CB, DC, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinère. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar open to 4 a.m. Glass enclosed café. Also 540 Second Ave., at 30th St., 684-4207. (I) AE, DC, MC, V.

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpiniello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. (M) AE, CB, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. (M) AE, CB, DC, MC, V.

Brooklyn

BEEFSTEAK CHARLIE'S—3121 Ocean Ave., 934-0321. Casual. Pub setting for beef spcls. Open 7 days. D Mon.-Fri. from 5 p.m., Sat. from 4, Sun. from 1. Spcl. child's D. Also 2133 Ralph Ave. at George-town Shopping Ctr., 241-5600. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria; and baked potato. Child's D. Bay Ridge Third Ave. & 96th St., 745-6200. Beef, chicken, & seafood spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. free shrimp & salad bar; unlimited beer, wine, or sangria; baked potato. Child's D. (I-M) AE, DC, MC, V.

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11, Sun. noon-9. Private parties. Pianist Fri.-Sun. (M) AE, CB, DC, MC, V.

LISANNE—448 Atlantic Ave., bet. Nevins & Bond Sts., 237-2271. Casual. French. Spcls: poached salmon with sorrel sauce, veal chop with morels, cornish hen stuffed with zucchini & cheese. Res. nec. D Tues.-Sat. 6-10:30, Sun. 4-10. Closed Mon. (M) MC, V.

MONTES VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpiniello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. (M) No Credit Cards.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. (E) AE, DC.

Queens

AMBER LANTERN—Flushing, 150-24 Northern Blvd., 445-9500. Dress opt. Continental-American. Spcls: veal zangara, fresh fish daily. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 2 a.m. Br Sun. 11-3. Ent. & dancing. Private parties 10-200. (M) AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—Flushing, 3122 Far-ington St., Whitestone Shopping Ctr. at Linden Pl., 359-2080. Casual. Features beefsteak, sirloin, daily fish spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Child's D. Forest Hills 1 Station Square, at Forest Hills Inn. 793-5555. Pub setting with beef & rib spcls. Mon.-Sat. from 4:30, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. (I-M) AE, DC, MC, V.

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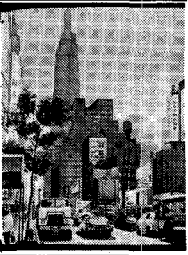


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This is a weekly Section limited to Display Ads only. Display Ads are sold by the inch. The Rates for this Section are as follows: 1 time ad—\$210 per inch; 2 consecutive ads—\$187 per inch each; 3 consecutive ads—\$173 per inch each; 4 consecutive ads or 13 during the year—\$158 per inch each. Long term rates also available. Larger sizes available in increments of ¼ inch. Extra \$10 for NYM Box Number. Complete rates available upon request. Closing is every other Tuesday at 1 p.m., for following Monday's issue.

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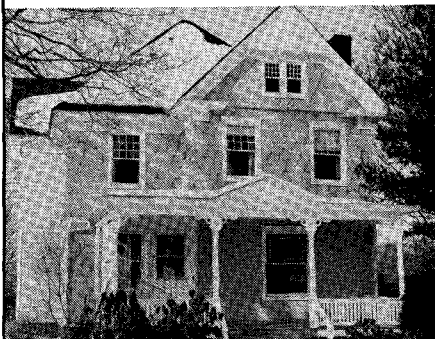
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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 441

BY MARY ANN MADDEN

Mister Albert H. Goldman's new book
Has exhumed every cranny and nook
Of the sad life of Elvis.
Albert does it so well, this
Should make him a fortune. The shnook.

Above, terse verse. Competitors are invited to compose a limerick on the subject of a well-known play, book, or film.

Results of Competition 438, in which you were asked for jacket copy: biographical notes on an imaginary author.

Report: Data on authors of the Bible, Rubik's Cube-solving books, unpleasant cookbooks, pleasant guidebooks, and novels that bear description. Had we but space enough and time, further results would interest and appall you. They did me. And not a moment too soon.

First Prizes of two-year subscriptions to "New York" to:

Myrna Redling's case against the kangaroo began in her native Australia when her father was verbally attacked by one in his Sydney pub. Then, in 1978, Ms. Redling's younger brother lost an amateur boxing match to a kangaroo by a T.K.O. in the first round. The family felt that the referee, also a kangaroo, was biased. Soon afterward, her therapist persuaded Ms. Redling to "get it all down on paper." The result, *Hopping Mad*, is her first nonfiction book.

Anne Bernstein, N.Y.C.

Relinquishing their Vermont maple-sugar winery to local interests, Jhoni and Achille L'Escu migrated to the Sun Belt to continue their gustatory ventures into true American fare. With *Phoenix Feasts* they share their recipes, featuring such indigenous comestibles as coati, stoat, yucca, and cacti. They met at a commune when she was backpacking across Kansas and he was a census taker-cum-vintner. Childless, they foster-care a burgeoning family of jackrabbits. Both majored in animal husbandry and play bingo professionally.

John Mihnos, N.Y.C.

The author did not have time to read this book while she was writing it. It was all she could do to move her pen fast enough to trace the thoughts before they disappeared, dreamlike, from the page. She hopes you like her magic cow.

Pilar Fredericks, Columbus, Ohio

Runner-up Prizes of one-year subscriptions to "New York" to:

Tevis Maricrake was educated at All

Souls College, Oxford. She won the 1973 Agatha Christie Award for her murder mystery *Garrote in the Garret* and has twice been nominated for the Silver Stiletto Prize, awarded annually by the All-England Locked Room Society. She lives at Uffham-upon-Stufford with her husband, Hugo, an alienist, and their children, Sepoy, 12, and Irawaddy, 9. She raises arachnids and night-blooming plants.

Alex Vaughn, Old Lyme, Conn.

John T. Lizard, Inc., has authored *Everybody's Compendium of Everything*, *Everybody's First Supplement of Everything*, and *Interesting Bodily Functions of the Famous*. The successful closed company consists of John T. Lizard; his wife, Aimee Lizard; their children, Esmee Lizard Gump and John Lizardkowski; plus an accountant. Board Chairperson John T. Lizard's latest searing novel, *The Sensuous Stompers*, rips open the promiscuous lives of rich, powerful domestic wine manufacturers.

Charles J. Schlotter, Pittsburgh, Pa.

Hugh Feidme, author of *The Unctuous Guest*, was abandoned by his parents in the parlor of a friend at the age of three. He spent his formative years in the homes of a grandmother, an aunt, a cousin, and a neighbor or two. Labeling himself a "professional guest," Feidme claims never to have paid a day's rent in his life. When asked to what he attributes his success, Feidme replies: "I'm a funny guy and I never go anywhere empty-handed."

Susan Spann, Dunwoody, Ga.

And Honorable Mention to:

Patricia "Patty" Griffith lives with her husband and two children (Scott, 11, and Jennifer, 8) in the Los Angeles suburb of Sherman Oaks. Her four years' experience counselling at the junior-high-school level prompted her to write *It's Nice to Be Normal*. In her spare time, Patty enjoys tennis, needlework, and gardening. She plans future books on two of her other hobbies, necrophilia and cookery.

Anne Brett, Los Angeles, Calif.

Tossing One's Cookies on a Snowy Evening; *Free Verse for the Fast Lane* is the first

published work from Fairfax Oswald Webster, known as "Skip" to his family back in Macon, Georgia. A sports enthusiast, Skip has played college football, basketball, and tennis. He also plays hockey, is an expert swimmer, and jumps hurdles. He once arm-wrestled Walter Brennan and won. Now writing his second book, *Your Bod Is God*, Skip lives in Greenwich Village with his cat, Chloe.

Jody Neblett, Brooklyn Heights, N.Y.

From French vaudevillian (stage name: Le Pétomane) to lamplighter in an age of electricity (local epithet: "Tetch" Gervaise), Mr. Gervaise has seen three things. He mentions one of them in his first book, *Twoish Plus Twoish Is Fivish: Genteel Mathematics in an Age of Scarcity*. He avoids mention of the other two in this, his second book, but *Two Plus Ça Change Isn't Much for a Paperback* is bound to be a classic.

Robert M. Hunt, Cambridge, Mass.

... where he has been Distinguished Professor of English Literature since 1963. Among his many contributions to Elizabethan scholarship are *Commanded to Be Sound: Fulke Greville's Dialectic of Rhetoric* and *Michael Drayton: The Major Phase*. He says he received his inspiration for *The Dead Cat Cookbook* when ...

Kevin B. Robinson, N.Y.C.
sp. mention: Fred Salmer, N.Y.C.

Lance Paragon is the nom de plume of a prominent celebrity. Born in a large Eastern city to an illustrious family, he was educated at a prestigious university and became a successful executive in a high-visibility industry, a victorious politician, and a winning sportsman, well-known author, lecturer, and jet-setter. His first book, *The True Story of My Life*, was published last year, anonymously.

Sheila B. Blume, M.D., Albany, N.Y.

Archibald Garter-Smythe, 27 years a business editor for the London *Times*, now resides in Stoke-upon-Trent with his wife, Annabelle, and sons Garth and Ned. The family shares an avid interest in their sixteenth-century herb garden and the breeding of prize Rottweilers. This is Mr. Garter-Smythe's thirty-first children's book and the last in the delightful *Tilly Cornapple* trilogy.

Robin Mensch, Orange, Calif.

In *Yuks and Yetis—A Compendium of Sherpa Humor*, Ian Cadwallader introduces the reader to the innermost workings of the remote Sherpas of Nepal. He has lived intimately with these mountainside dwellers for 29 of his 36 years and has learned to laugh with them at the inanities of the world at large. Mr. Cadwallader plans to spend the next three summers with them for a follow-up book. And this time, he will not forget his thermal underwear.

Miles Klein, East Brunswick, N.J.

After spending seventeen years as second mate on the Dutch liner *Dempo*, Anne-Marie Wilson turned to the halls of academe, graduating summa cum laude from Bryn Mawr with a major in anthropology. *Aren't We All?*, her fifth novel, is a sequel to the best-selling *Doesn't Everyone?* Anne-Marie winters in Hyannis, Massachusetts, but travels each summer to Lhasa, where she meditates with her husband, Reilly McGowan, the well-known Buddhist monk. Her favorite sport is lacrosse.

James Fechheimer, Glen Head, N.Y.

Lois Pudding was born in 1952 in El Paso, Texas, to a four-cat family. She received her Ph.D. at Terra Cotta University; her dissertation, *Purr-secution: Bigotry Against Cats in Seventeenth-Century English Literature*, provided the springboard for this book. Ms. Pudding is a co-founder of the Ark, a non-sexist animal shelter in Kalamazoo, Michigan. She shares a Manhattan apartment with six mixed strays, four Siamese, two Angoras, one Blue Persian, a garter snake, and her husband, Marvin.

David English, Somerville, Mass.

This volume completes Monica Richardson's "Reptile House" trilogy. The series began with the much praised *Slither and Be Gay*, followed by the brilliant but quirky *Boa Constriction*, and concludes now with perhaps the greatest of all, *Bridgeport Bound*. Miss Richardson lives alone with her boa constrictor in Bridgeport, Connecticut. She seldom goes out or has guests in.

Sal Rosa, N.Y.C.

In Roscoe Baud's first novel, *I/O Nobody*, the intriguing world of computer crime was explored in vivid detail. Formerly a systems programmer for a major bank, Mr. Baud is now a full-time writer. In this, his second work, he again lends his gripping realism to a world of sex, drugs, and money that will leave the reader stunned. Originally from Hell's Kitchen, Mr. Baud, 27, now divides his time between his Manhattan and Southampton homes.

Brian Plante, Staten Island

From "A" TO "Z," by Simone Yeko: Author finally, Blonde really, Credit-card enthusiast, Debutante of yore, Educated, Friend to several, Girl scout once, Housewife twice, Ingenue, Juggler, Kent smoker, Law school yet, Mother of three, Nursemaid of four, Othello player, Poodle buff, Queens resident, Republican, Sondheim freak, Thanks to Neptune, Unmarried again, Vista volunteer, Weight-watcher, and since "X" "Y" and "Z" indicate the unknown in math, they represent that which she is yet to do.

Peter Filichia, N.Y.C.

Mary Malkin Abschaumm's first book, *The Sludge Around Us*, has been widely credited with spawning the pro-pollution movement in America, and her second, *Scum's the Word*, earned her the coveted Grand Prix of the international chemistry industry. With her new work, *Come to Ordure*, Ms. Abschaumm demonstrates once again why she's been described, in the words of Yale sociologist Harvey Fen, as "the flipside of

the Rachel Carson coin—and every bit as eloquent."

Liz Pierce, N.Y.C.

David U. Llewellyn-Lynch, author of *The Dinosaur as Teacher: The Legacy of T. Rex*, is tenured professor of paleontology at Queens University, Shropshire, England. As a lad, he discovered the remains of Ossian. He recently authored the controversial best-seller *Grendel Redivivus*. Professor Llewellyn-Lynch lives quietly with his wife Evelyn, née Anderthal, lecturing occasionally.

John B. Greg, Flushing, N.Y.

There's Money in Lizards is Dr. Milch's third book on reptile management. His first, *Cobras for Fun and Profit*, is considered a classic in the field, and his recent *Watch Your Asp* was a selection of the Herpetology Book Club. This is Dr. Milch's first solo effort; his late wife, Emma, collaborated on the previous volumes before her tragic accident while milking an adder.

A. Shulman, Villanova, Pa.

Elmo Thimble was born in Persuasive, Mississippi, where he worked variously as skateboard repairman, free-lance volunteer, and chimney sweep at a chinchilla sanctuary. Though *Lips* is his first novel, he has ghostwritten 27 unpublished biographies, including *Ears*, *Knuckles*, *Toes*, and *Fibula*, the latter purchased by Monogram Pictures but never filmed. The author lives with his pet grallatory on a barrier reef off the coast of Antarctica, and intends to start another novel soon.

Tom Lester, West Los Angeles, Calif.

After writing for only one year, Delores Dreeme has become America's number-one author of romantic fiction. Now, sure to entice even more legions of fans into the seductive "Dreeme World" of ecstasy, comes *This Heaving Heart*—her eleventh novel—the tempestuous story of a beautiful and passionate gypsy orphan girl's impossible love for the cruelly arrogant, darkly handsome, yet strangely sensuous Tamboro the Terrible.

Delores Dreeme is the pseudonym for five Danbury, Connecticut, housewives who share the same car pool.

Carl Johnes, N.Y.C.

Violet Ultra always loved writing. Early on (age thirteen) she contributed prolifically to the *New York Competition* under such pen names as Gregory Greenberg, Larry Laiken, Billy Crystal, and Running Bear Conti. Her first novel (under her own name), *Infra Reds*, is a hilarious story of some witless Russians who buy the Cincinnati baseball team. It was cited for its unusual style—dactyls, palindromes, near misses, aphorisms, cookie fortunes, and, so she says, not a moment too soon.

Edmund Conti, Summit, N.J.
sp.mert.: W.H. Richardson, Peace Dale, R.I.

Competition Rules: One entry only should be sent to Competition Number 441, *New York Magazine*, 755 Second Avenue, New York, N.Y. 10017. It must be received by March 19. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the April 26 issue. Out-of-town postmarks are given three days' grace. Postcards only, please.

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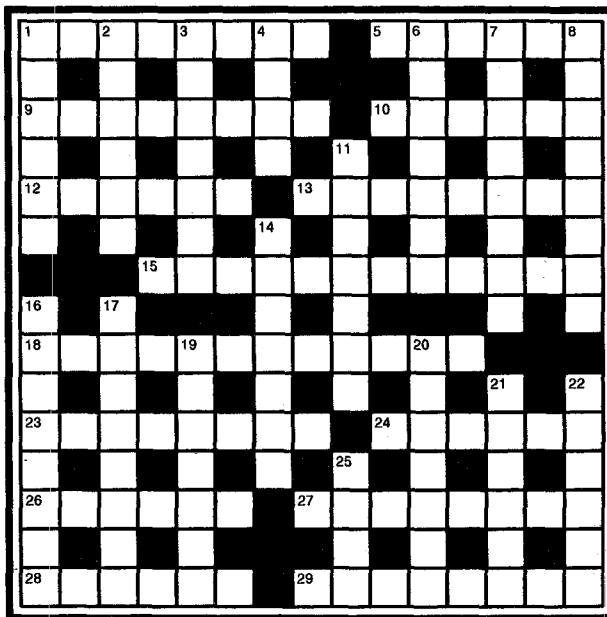
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'SUNDAY TIMES' OF LONDON CROSSWORD

Across

- 1 An Athenian in no matter which element. (8)
- 5 Afforded sunburnt colour at holiday resort. (6)
- 9 Flower for an old champion when about to retire. (8)
- 10 Place of secret amusement. (6)
- 12 One of these runners is backed in preliminary heats. (6)
- 13 Keepers who make their animals go round a mountain. (8)
- 15 Hot on Ginger turning belligerent. (12)
- 18 A fine time for the Commonwealth team's scorer? (6, 6)
- 23 Man left quietly to face spouse. (8)
- 24 Have enough money to put a note back instead of a penny. (6)
- 26 Class in the mass or treat individually. (6)
- 27 A little feminine, I live in a comfortable place. (8)
- 28 Swindle when old age performed, looking back. (6)
- 29 One is in depression after order to be dutiful. (8)



Down

- 1 In a passion, but not put out? (6)
- 2 Town where one group gets up about four. (6)
- 3 Goddess who makes a Frenchman turn vainer. (7)
- 4 Requirement in nine editors out of ten. (4)
- 6 Spoil some literature about the sick. (7)
- 7 Speaking to richer assembly. (8)
- 8 Riding makes one get into gear before time. (8)
- 11 You may call a person this to make certain about him turning up. (7)
- 14 Writing up on trees causes accidents. (7)
- 16 His dream is shattered and improperly understood. (8)
- 17 I did lose for a change, although favourite. (8)
- 19 Lad with one arm becomes a sailor. (7)
- 20 Where life is mixed up in death. (7)
- 21 The aim is to go round the retreating object. (6)
- 22 Arrival of small volume during a depression. (6)
- 25 Member makes minus centigrade ascent. (4)

'PSEUDONYMS': CUE CROSSWORD / By Maura B. Jacobson

Across

- 1 Anatomical sac
- 6 Tour mecca of India
- 10 Faulkner's "— Lay Dying"
- 13 Harris's Rabbit
- 17 Conjures up
- 19 December song
- 20 Derringer
- 21 Gush over verbally
- 22 Charles Dodgson
- 24 Assn.
- 25 Dust Bowl refugee
- 26 Part of a N.Y.C. hotel name
- 27 Eric Blair
- 30 Feel
- 31 Saddle affliction
- 32 "Nana" star, 1934
- 33 Noun modifier: abbr.
- 36 Remora
- 38 Author Hentoff
- 40 Droughty
- 43 Amandine Dupin
- 47 Triangle side
- 48 Three-petaled flowers
- 50 Yellow pigments
- 51 Samuel Clemens
- 54 Bistro
- 55 Time being
- 56 Certain collars
- 57 Explosive letters
- 58 Meagerly managed
- 59 Minstrels' guitars
- 62 Gout site
- 63 Kind of frost
- 65 Hammarskjöld
- 66 Simple sugar
- 68 Jacques Thibault
- 72 Suffix for Bronx or Brooklyn
- 73 Activities rm.
- 74 Turn on a pivot
- 75 "Raven" writer
- 76 Vermont patriot, with 88-down
- 78 Mean little kid
- 80 French ait
- 81 Salvador's paintings
- 83 Dropsy
- 86 De Valera's land
- 87 Willard Wright
- 89 Of hesitations
- 90 Euphemistic swearwords
- 92 Medieval high note

- 93 Charlotte Brontë
- 95 One of the F.F.V.'s
- 96 — Mar, Calif.
- 97 Paid sportsmen
- 98 Anti vote
- 99 Thalia, for one
- 101 Kin of a Bunsen
- 105 Greek Mars
- 107 Josef Teodor
- 111 Leashes
- 115 Come — (find)
- 116 B.M.T.'s alternate
- 117 Emile Herzog
- 120 Like a bowstring

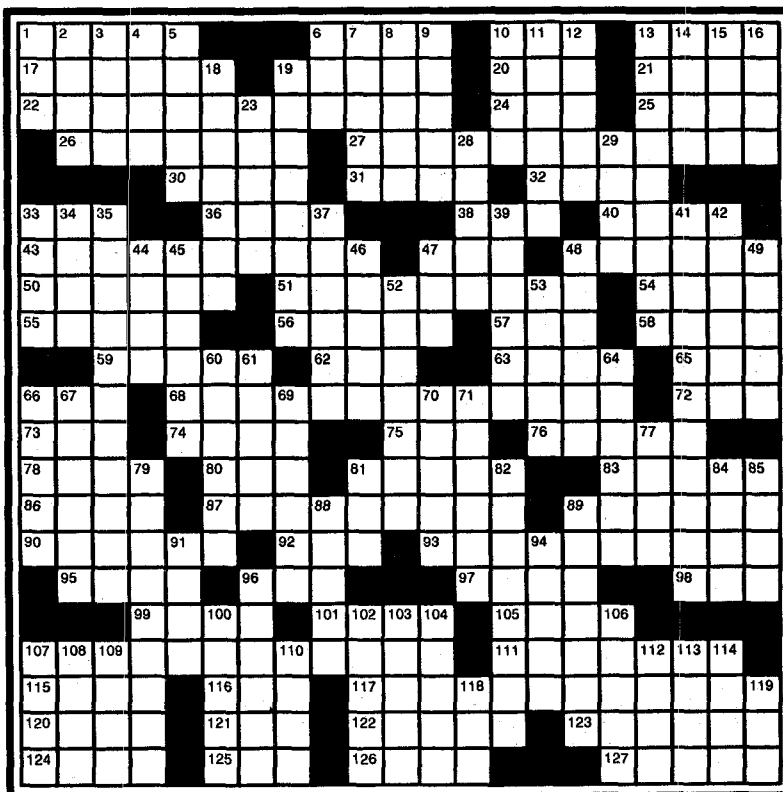
- 121 Netman's call
- 122 Slammin' Sam
- 123 Tattle
- 124 Plumbers' joints
- 125 Name of thirteen popes
- 126 London park
- 127 Tantalize

Down

- 1 — canto
- 2 Eye layer
- 3 Tiers
- 4 Revue segment
- 5 Famed fabulist

- 6 Swiss waterway
- 7 Rum drinks
- 8 Loggers' contest
- 9 "— Nothing at All"
- 10 In suspense
- 11 Least dubious
- 12 Bar
- 13 Unpolished starch
- 14 Roué
- 15 Money is its root
- 16 Projectionist's item
- 18 Minor injuries
- 19 Casino activity
- 23 Wings, in Lyon

- 28 Opt for an extension
- 29 Van's opposite
- 33 Drama conflict
- 34 Art —
- 35 David Cornwell
- 37 Pinkish dyestuff: var.
- 39 Hercule's creator
- 41 Karen Blixen
- 42 Trounce
- 44 Accepted: Fr.
- 45 Nissen and Garbo
- 46 Need a bib
- 47 O.T.S. grads
- 48 Not damaged
- 49 Marsh plant
- 52 Washerwoman's prop
- 53 — ear and out the other
- 60 Sign up
- 61 Bellow, et al.
- 64 Give a second audience
- 66 Having eyes: poetic
- 67 Ongoing story
- 69 Video
- 70 Vitamin B acid
- 71 Slow down, on horseback
- 77 Rub —
- 79 Ghetto dwellings
- 81 Chromosome component: abbr.
- 82 Toothed, as a saw
- 84 Actress Powers
- 85 Cohort
- 88 See 76-across
- 89 Spanish coins
- 91 "The jig —!"
- 94 Composer Ned
- 96 Ukase
- 100 Con man's sidekick
- 102 Compactor input
- 103 Mary Poppins, e.g.
- 104 Inserted a rider
- 106 Railroad switch
- 107 Burlap source
- 108 October birthstone
- 109 Cleaver's "— on Ice"
- 110 Klemperer
- 112 Great Lakes port
- 113 Duty list
- 114 Sets the dog on
- 118 Gordon Mac—
- 119 Haggard's Ayesha





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